

# THE ILLUSTRATED LONDON NEWS.



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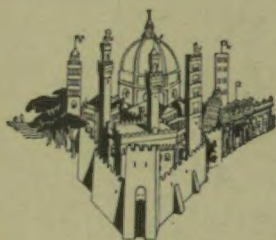
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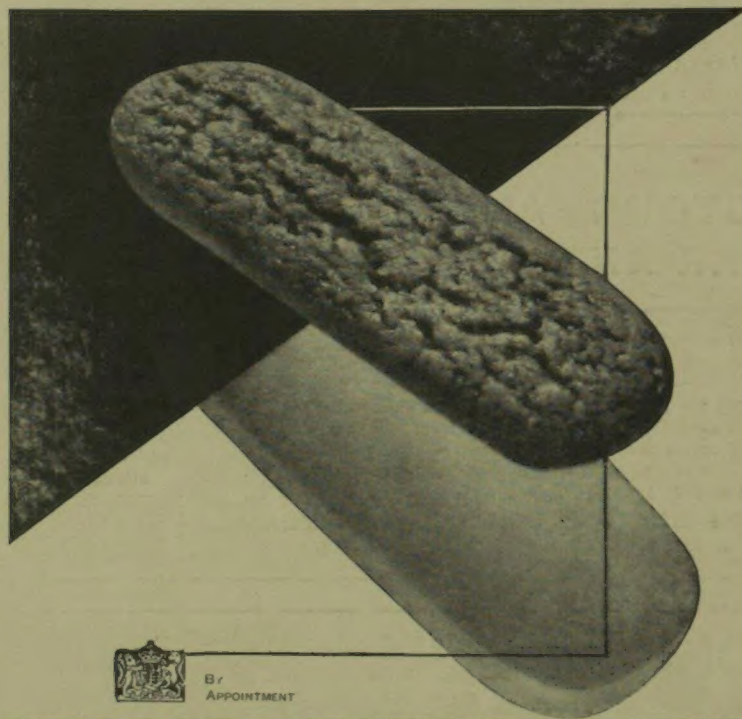
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 1, 1933.



## "TO GO ALOFT IS PART OF THE DUTY OF EVERY SEAMAN."—FLEET ORDERS.

A few days ago current Fleet Orders stated that a recent refusal of a seaman to obey an order to go aloft had suggested that there might be some seamen who did not understand fully that it is their duty to go aloft when required to do so; and that, for that reason, the Board of Admiralty desired it to be made plain that to go aloft is part of the duty of every seaman. The

Seaman Class is officially defined as "seaman, signal, telegraphist, and sail-maker ratings." It should be added that, even on the most modern men-of-war, men have to be sent aloft on occasion—for instance, to repair wireless aerials, paint topmasts and trucks, and aid in dressing the ship by fixing flags to the mastheads. Obviously, our photograph was taken in a sailing-ship.

FROM THE PHOTOGRAPH, "ALOFT," BY F. J. MORTIMER, HON. F.R.P.S., AT HIS RECENT EXHIBITION AT THE ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN'S GALLERY.





By G. K. CHESTERTON.

THIS sort of writing is currently compared to talking, as in the accepted French phrase about a *causerie*. And indeed anyone who has conducted it so continuously and so long is apt to forget that anything he says may be taken down and used in evidence against him. I have always done my best to remember that I am rather in the dock than in the pulpit, and that I have very little to say, though I have said a good deal, to show why sentence of death should not be passed on me. When Science has really completed all those comforts which it promises mankind, and when all conversations are automatically taken down on a dictaphone or repeated on a phonograph, I rather doubt whether many people will want to put on the records. But, just as many a man has said that he hardly knew his own voice when it came back to him out of a gramophone, so I often wonder, when I chance to come in contact with some of the cracked and dreary records, how I failed to make my voice properly heard or my meaning sufficiently clear. Sometimes it arises from unavoidable hurry or pressure of work; sometimes from neglecting to explain things in their proper order and to put first things first. Sometimes I find I have taken things for granted, used words that have six or seven meanings, left out important steps of the argument, jumped to conclusions, and acted, in short, as if I were a Professor of Universal Science expounding An Outline of Universal History for Neglected Aunts and Uncles.

I gaze with peculiar gloom at a recent article I wrote here on the subject of Free Verse, which was written in such very free and easy prose that I think the meaning rather fell out through the wide and loose meshes. Also, I was justly punished for trying the bold and eccentric experiment of writing a few lines of regular verse by the fact that it had to be printed rather as if it were free verse. Many of these things are merely the inevitable disadvantages of the *causerie*; but there is one very real advantage in a *causerie*, even in the literal sense of a talk. Oliver Wendell Holmes expressed it excellently when he said that writing to a man was like firing at him with a gun, while talking to him was like playing on him with a garden-hose. In the first case it is hit or miss; in the second a man can correct his mistakes and correct his line of fire, or rather of water. In such a case, this kind of *causerie* has really some of the advantages of conversation. I will, therefore, have another shot at the free versifier; or rather (being too humane to shoot him, and very likely to miss him), I will continue to play upon him benevolently with the hose, till he is soaked and dripping with the refreshing waters of Helicon, the true fount of free verse, with which I have the joy of sprinkling or asperging him.

I think the first truth about traditional metres is that there is a sort of speech that is stronger than speech. Not merely smoother or sweeter or more melodious, or even more beautiful; but stronger. Words are jointed together like bones; they are mortared together like bricks; they are close and compact and resistant; whereas, in all common conversational speech, every sentence is falling to pieces. Perhaps we recognise this latter fact when we talk about letting fall a remark, or dropping a hint, or throwing out an observation. All conversational speech or writing is under the curse of the

Fall; it is under the law of gravitation; it is perpetually falling down, like the universe of Lucretius. But great poets do not drop hints or let observations fall; they lift them and hold them aloft, as the keystone of a strong arch thrusts up the stones, defying the law of gravity and the devil and all his angels. The words of strong poetry are packed as tight and solid as the stones of the arch. The lines of a good sonnet are like bridges of sound across abysses of silence. The boast of the bridges is that you could march armies across them; that a man can rest his weight on every word. The awful cry out of the last tragic trance of Othello, when he realises that death is as real as love, finds words worthy of itself;

hesitant or wavering in words or the sound of words; it is rather as if a man were granted a greater thing than speech. And the effect is gained by this firmness in the words, and the weight that can rest on them. "I know not where is that Promethean heat." You could stand an elephant on that line. It is true, first of all, as a mere fact of acoustics, that there is not one weak syllable in the line. At the same time, there is also that strength of style that is like the strength of gesture. "I know not where" is the essential elemental cry of man, eternally ignorant of the beginning of life, or of how it may truly be renewed. And it is a plain and simple fact, whether we like it or not, that the words "I know not where" do sound like some such ancestral cry; while the words "I don't know where" certainly do not.

Now, half the current case for free against traditional verse turns simply on that. It consists in calling "I know not where" pompous and theatrical; and calling "I don't know where" natural and sincere. It is not more natural and it is not more sincere; it is only more conversational. And the fact that it is conversational only means that it is conventional. In our time, especially, slang is merely the most conventional mode of address. But it is not a mode of expression, as poetry is a mode of expression, for the emotions and indescribable imaginations of men, for the simple reason that it does not express them. Common speech is not the thing by which men express their emotions; it is only the thing by which they fail to express them.

Now, this distinction does not necessarily exclude all free verse; nor, indeed, do I wish to exclude it. But it does indicate why many poets, who would seem capable of writing good free verse, do in fact write bad free verse. They are misled by this fallacy, of verse being free in the sense in which conversation is free. But conversation is not free; that is to say, it is not free to sing, and it is not free to satisfy. Above all, as above explained, it is not free to build; to pick words for their permanent and massive character; or to recast or rearrange them so as to weld them closer together. A gentleman lighting a cigarette, in talk over the tea-table, would rather unduly suspend social intercourse if he refused to blow out the match until he had composed a line as full and satisfying as "If I quench thee, thou flaming minister." In truth, of course, it would apply to tragic occasions as well as trivial occasions in real life. A man, after murdering a woman, would not talk about Prometheus; he is more likely to confess to the nearest policeman that he has done Desdemona in. But it is none the less true that "done in" is a very weak description of what he has done. It is that weakness in the mere words, and especially in the relation of words, which seems to me to paralyse in practice a vast amount of what is called free verse. If anyone asks why free

verse should not be written which included this close grip and gravity and resistant strength in a sentence, I am content to answer: "Why indeed!" But the real repartee of the free versifier in such a case is not to ask why it should not be done, but to do it.



THE NEW WING TO THE NATIONAL PORTRAIT GALLERY, WHICH THE KING ARRANGED TO OPEN ON THURSDAY, MARCH 30: IN THE LARGE GALLERY (ROOM II) ON THE SECOND FLOOR.



THE NEW WING TO THE NATIONAL PORTRAIT GALLERY—THE GIFT OF LORD DUVEEN OF MILLBANK: RANGE OF SECOND-FLOOR GALLERIES.

His Majesty the King arranged to open, on March 30, the new West Wing of the National Portrait Gallery, which is a gift from Lord Duveen. The wing is 100 feet long by 32 feet wide, and its construction has made it possible for the first time to exhibit on the top floor all the more important portraits from the early sixteenth century to the end of the nineteenth. The nineteenth-century portraits, in particular, are now properly seen for the first time; notably three large groups: the House of Commons of 1793 and 1833 and the House of Lords in 1820. All these portraits used to be housed on the ground floor of the old building, and many of them were practically invisible. The chief architect for the new wing is Sir Richard Allison, C.B.E., F.R.I.B.A., H.M. Office of Works; and the Architect is Mr. James Grey West, O.B.E., of the same Department.

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megalithic words; words not only of weight, but weight-bearing; words strong enough to support him above the abyss. "If I quench thee, thou flaming minister..." The address to the candle might almost be called obscure, but it is not doubtful; it is not

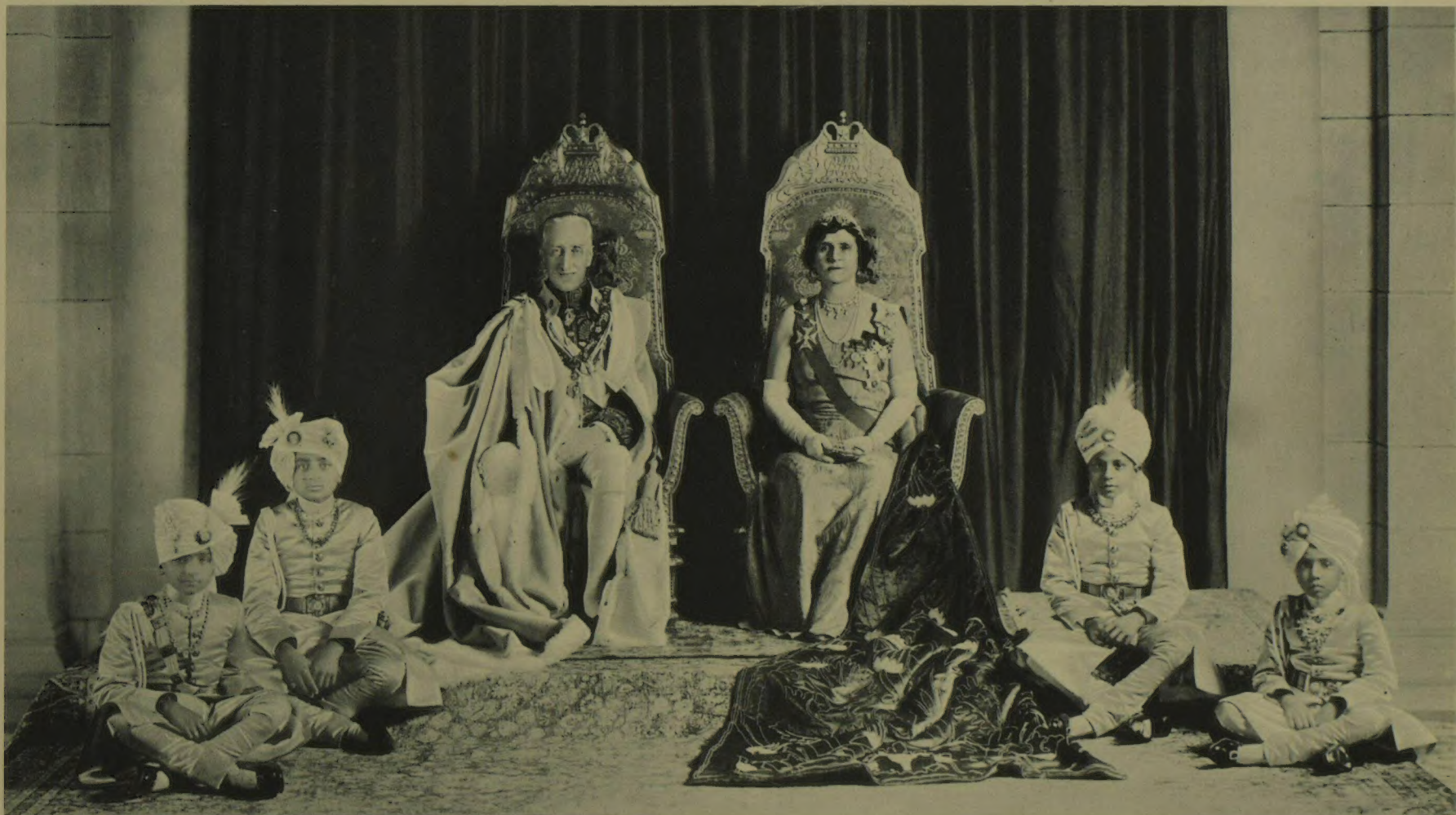


# HOLDER OF AN OFFICE AFFECTED BY THE INDIA SCHEME: THE VICEROY.

PHOTOGRAPH OF THE INVESTITURE BY KINSEY BROS., DELHI.



THE SOCIAL SIDE OF VICEREGAL ACTIVITIES IN INDIA: THE PRESENT VICEROY, LORD WILLINGDON, WITH LADY WILLINGDON, ON THE LAHORE RACECOURSE, IN THE PICTURESQUE CAMEL-DRAWN CARRIAGE OF THE GOVERNOR OF THE PUNJAB, SIR GEOFFREY DE MONTMORENCY, WHO IS SEEN WELCOMING THEIR EXCELLENCIES ON THEIR ARRIVAL.



HOLDER OF "ONE OF THE MOST ARDUOUS AND RESPONSIBLE OFFICES IN THE EMPIRE," STILL TO BE A CROWN APPOINTMENT UNDER THE PROPOSED REFORMS: LORD WILLINGDON, VICEROY OF INDIA, WITH LADY WILLINGDON, AND SONS OF RULING PRINCES AS PAGES, AT A RECENT INVESTITURE IN NEW DELHI.

In the House of Commons, on March 27, the Secretary for India, Sir Samuel Hoare, moved a resolution to appoint a Joint Select Committee of both Houses to consider the future constitution of India, and, in particular, to examine and report upon the Government's proposals issued as a White Paper. "The Governor-General," he said, "holds one of the most arduous and responsible offices in the Empire. His responsibilities are at present overwhelming. In future they will be very heavy, but strictly limited and defined. I have discussed this question with the Viceroy and ex-Viceroy." The present Viceroy, Lord Willingdon, on March 20 opened the session of the

Chamber of Princes, and during one of its discussions (on March 25) he intervened in somewhat remarkable circumstances. The Maharajah Jam Sahib of Nawanagar (formerly famous in cricket as "Ranji"), the retiring Chancellor of the Chamber, in presenting the report of the States' Delegation to the Round Table Conference, caused surprise by declaring the present scheme "dangerous to the States and the British connection," and likely to destroy effective Indian kingship. The Viceroy pointed out that the Jam Sahib's personal views about the dangers of federation did not arise on the report of the States' Delegation.



# LETICIA—DISPUTED AMAZON TERRITORY. & EARTHQUAKE AND TIDAL WAVE IN JAPAN.



THE "BONE OF CONTENTION" BETWEEN COLOMBIA AND PERU: THE SETTLEMENT OF LETICIA, ON THE RIGHT BANK OF THE AMAZON, SEEN FROM THE RIVER.



SMALL, BUT IMPORTANT TO COLOMBIANS AS THEIR OUTLET ON THE AMAZON: THE "PORT" AT LETICIA, WITH ITS LANDING-STAGE AND BOATS.



THE COLOMBIAN TOWNSHIP SEIZED BY A PERUVIAN FORCE LAST SEPTEMBER AND STILL IN DISPUTE: LETICIA—A VIEW OF THE MAIN STREET LOOKING SOUTH.

The dispute between Peru and Colombia over the territory of Leticia, to investigate which the League of Nations appointed a Committee, has not yet been settled. It was reported on March 17 that the Committee had found, generally, in favour of Colombia, and had called for military evacuation of the disputed territory and the opening of negotiations. On March 27, however, a Reuter message from Lima stated: "Colombian forces, supported by the gunboats *Santamaria* and *Carlagona* and a squadron of aeroplanes, attacked the Peruvian possession of Guepi, on the Putumayo River. The Peruvian garrison resisted strongly. The attack is regarded here as the first direct act of war by Colombia against Peru." The origin of the dispute was explained by the "Times" as follows: "The materials for another serious quarrel have been provided by the people of Iquitos, on the Upper Amazon, the capital of the Peruvian department of Loreto. On September 1 a Peruvian force surprised the Colombian settlement of Leticia, some 200 miles lower down the great river, arrested the officials, and hoisted the Peruvian flag. Leticia had been ceded by Peru to Colombia in 1922." Peru claims that the population of Leticia is "100 per cent. Peruvian."

The north-eastern shores of Japan were devastated on March 3 by a violent earthquake, followed by a seismic wave, some 4 ft. to 7 ft. high, which caused even greater havoc. The worst effects were experienced along a sixty-mile stretch of coast between Fudai and Kamaishi. This latter town, in particular, suffered very severely, for the wave broke down the sea-wall and washed away 1500 houses, and some 200 others were destroyed in the numerous fires that broke out. Some 30,000 people, it was stated, fled from Kamaishi towards the hills behind the town, but many were overtaken by the waters before they could reach safety. The survivors watched the destruction of their homes. The force of the wave was such that schooners were stranded in the streets, while railway goods-wagons were swept back to the beach. A message of March 5 from Tokio (where the earthquake was felt but did no damage) gave the latest official total of casualties in the disaster as 1560 persons killed, 956 missing, and 354 injured; while 2878 houses had been washed away, 1458 shaken down, and 211 burned. The seismic centre was the bed of the Pacific 150 miles E.S.E. of Cape Kinkazan, and nearly the same as that of the great earthquake of 1896.



A DISASTER IN WHICH 1560 PEOPLE PERISHED: DEVASTATION AT KAMAISHI, WHERE THE SEISMIC WAVE SWEEPED SCHOONERS INTO THE TOWN, AS SHOWN IN THE LEFT BACKGROUND.



AN AIR VIEW OF A JAPANESE COAST TOWN LAID WASTE BY THE EARTHQUAKE AND SEISMIC WAVE: IMMENSE CLOUDS OF SMOKE FROM WIDESPREAD FIRES CAUSED BY THE UPHEAVAL.



IN THE TOWN CHIEFLY STRICKEN BY THE EARTHQUAKE AND SEISMIC WAVE: SURVIVORS AMONG THE RUINS OF KAMAISHI, WHERE 1500 HOUSES WERE WASHED AWAY AND 200 DESTROYED BY FIRE.





THE HOLY DOOR IN ST. PETER'S AT ROME, BY THE SYMBOLIC OPENING OF WHICH POPE PIUS XI. HAS ARRANGED TO INAUGURATE A HOLY YEAR: THE DOOR AS CLOSED IN 1926.

## THE OPENING OF THE HOLY DOOR: A PAPAL CEREMONY FOR APRIL 1.



THE INAUGURATION OF A HOLY YEAR IN 1750: AN EIGHTEENTH-CENTURY PICTURE SHOWING POPE BENEDICT XIV. (IN CENTRE BACKGROUND) GIVING THE THREE CEREMONIAL TAPS WITH A GOLD HAMMER ON THE WALLED-UP HOLY DOOR.



THE PRESENT POPE PERFORMING A SIMILAR CEREMONY ON CHRISTMAS EVE, 1924: PIUS XI. DELIVERING THE THREE CEREMONIAL BLOWS ON THE HOLY DOOR, WITH A GOLD HAMMER, TO INAUGURATE THE LAST HOLY YEAR.

Pope Pius XI. has arranged to perform on April 1 the ceremony of opening the Holy Door in St. Peter's and thereby inaugurating a Holy Year. The Pope taps the masonry thrice with a golden hammer, and then, through the door thus opened, enters the basilica at the head of a solemn Jubilee procession. The purpose of the ceremony is symbolical. Each of the chief basilicas in Rome at which Jubilee indulgences may be gained has its Holy Door, and all are thus opened simultaneously to signify to pilgrims that the year of grace and mercy has begun. These doors are opened only during the Holy Year and are closed when it ends. The word "door" is not quite accurate, as it is really a partition consisting of thin Roman



THE CEREMONY OF CLOSING THE HOLY DOOR PERFORMED BY THE PRESENT POPE AT THE END OF THE LAST HOLY YEAR: PIUS XI. (IN CENTRE, WEARING MITRE) LAYING THE FIRST THREE BRICKS WITH A GOLDEN TROWEL.



POPE PIUS XI. CLOSING THE HOLY DOOR ON CHRISTMAS EVE, 1925: A VIEW SHOWING MORTAR WHICH HE SPREAD ON THE THRESHOLD WITH A GOLD TROWEL, AND ON WHICH HE LAID THREE GILDED BRICKS BEARING THE PAPAL ARMS.

bricks. In St. Peter's the central portion is formed of special bricks, unmortared, each bearing its donor's name. These bricks were removed some days in advance, along with the parchment document attesting the last closing of the Holy Door. Arrangements have been made in this country to broadcast the ceremony from all B.B.C. stations at 9.30 a.m. on April 1. It was explained that listeners would hear no crash of falling brickwork, as the door, after being struck by the Pope, is lowered by ropes slowly inward like a drawbridge, and removed intact on rollers previously attached. We reproduce on this page several illustrations from previous numbers, showing former occasions of opening and closing the Holy Door.



# GENEVA AND DISARMAMENT: DERSO-KELEN CARTOONS OF PARTICULAR MOMENT.



NOTABLE WEDDING AT GENEVA—HERRIOT: "... that both this man may love his wife . . . and also that this woman may be loving and amiable, faithful and obedient to her husband . . ."  
Officiating: M. Herriot. Guests: MM. Painlevé, Paul-Boncour, Weygand, Leygues, Paganon, and Massigli. Usher: Mr. Arthur Henderson.

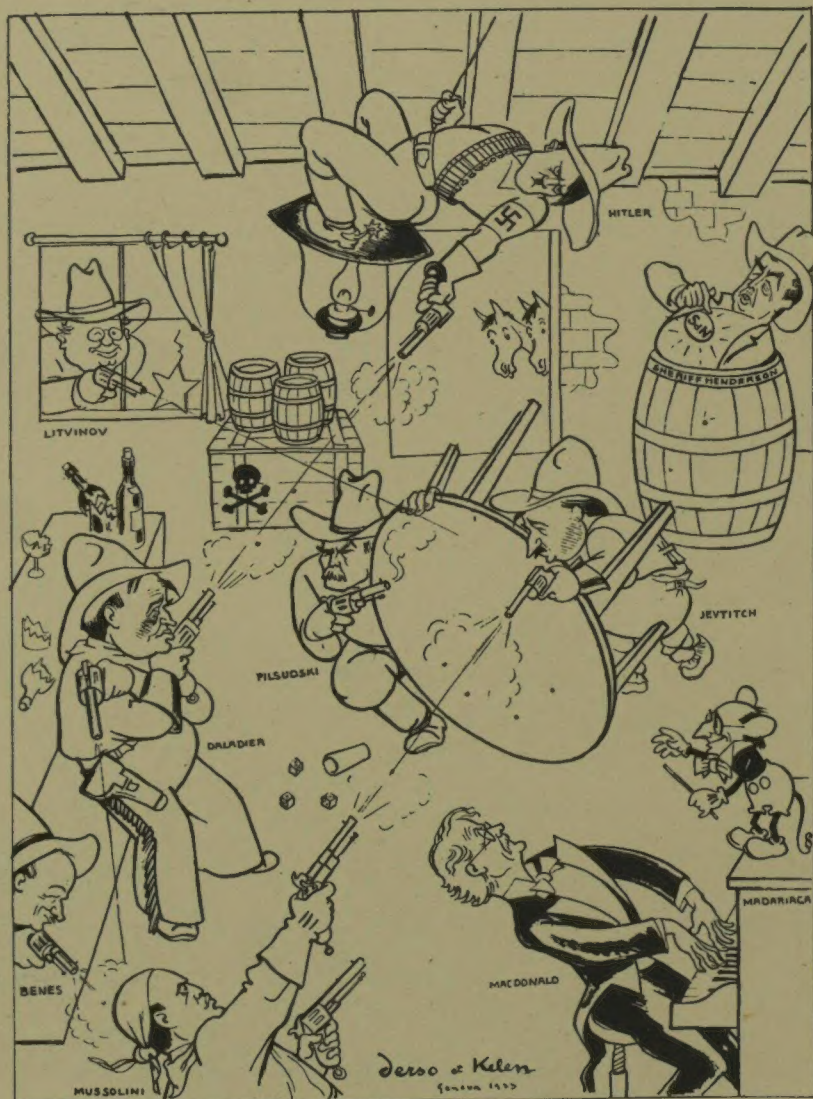


"TOO MANY COOKS SPOIL THE BROTH."

The conclusion of the discussion on the British draft convention in the General Committee of the Disarmament Conference at Geneva and the formal announcement of the Japanese secession from the League of Nations make the publication of these cartoons of particular interest at the moment. They have just reached us from Derso and Kelen. Derso's work, especially, is well known to our readers, who will remember various other cartoons we have printed from time to time. It is of interest to add that "Pages Glorieuses," a collection of caricatures by Derso and Kelen, was published in Geneva last year. Reviewing it in the "Spectator," Low said: "Whatever may be said of the



THE SLEEPING BEAUTY OF GENEVA.



WILD WEST—"Don't shoot the pianist; he's doing his best!"

Great War, it made a better world for caricaturists. In the old days it was impossible to run to earth the political lions of the nations for first-hand study, and when it was desired to deal with international affairs one had either to improvise from beautified photographs or fall back on John Bull, Uncle Sam, La Belle France, Germania, and the other hoary representatives. Now there is Geneva. The Men Who Matter assemble in droves almost to order, as it were, for examination by the conscientious caricaturist. One stumbles over Prime Ministers. Turn over any large stone and four or five Foreign Secretaries run out. Derso and Kelen got there first."—[Copyright Reserve.]



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



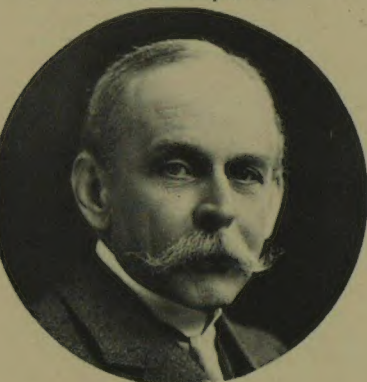
MR. VICTOR SMITH (FOURTH FROM LEFT) PHOTOGRAPHED AT CAPE TOWN (WITH MEMBERS OF HIS FAMILY) AFTER HIS GALLANT ATTEMPT TO BREAK THE CAPE FLIGHT RECORD.

Mr. Victor Smith, the nineteen-year-old South African airman, narrowly failed to break the England-Cape Town record at his third attempt. Two previous attempts, in December and February, ended respectively at St. Malo and Oran. Starting for the third time, in a Comper-Swift monoplane, Mr. Smith very nearly accomplished his ambition, but, when within sight of the record, was forced down at Van Rhynsdorp, 163 miles from Cape Town. He is seen here with his father, brother, mother, and sister.



THE MAHARAJAH OF PATIALA.

Elected Chancellor of the Indian Chamber of Princes, in succession to the Maharajah Jam Sahib of Nawanagar, at a session to which dramatic interest was given by the expression by the Princes of their views on Constitutional questions.



LIEUT.-COLONEL A. W. ALCOCK.

Died March 24; aged seventy-three. Well known for his work in zoology, especially in India. Joined I.M.S., 1885. Professor of Anthropology, the London School of Tropical Medicine; and of Medical Zoology (University of London), the latter 1919-1924.



MR. BERNARD SHAW VISITS SIR ROBERT HO TUNG AT HONG KONG: MRS. SHAW, SIR ROBERT, AND "G. B. S." (FRONT, L. TO R.).

Mr. Bernard Shaw, who at the moment of writing had reached North America in the course of his tour round the world, paid a visit to Sir Robert Ho Tung while at Hong Kong. He enjoyed an afternoon's conversation with the septuagenarian Chinese financier; and it is understood that they discussed the problems of China and Japan, the League of Nations, world depression, and also (since Mr. Shaw was one of the two) Communism.



THE BRITISH POLAR YEAR EXPEDITION AT FORT RAE, ONE OF THE EARTH'S COLDEST LOCALITIES: MEMBERS OF THE EXPEDITION IN THEIR ARCTIC KIT.

The British Polar Year Expedition is wintering at Fort Rae, in Canada, one of the coldest places in the world, and their experiences were described in a recent dispatch. So intense was the cold that clocks "went on strike" and had to be taken to pieces and all oil removed. The pen on the wind-recording instrument also refused to work. The members of the expedition seen here are (l. to r.), J. M. Stagg, A. Stephenson, W. A. Grinstead, J. L. Kennedy, W. R. Morgans, and P. A. Sheppard.



THE AMERICAN OWNER OF THE GRAND NATIONAL WINNER: MRS. F. AMBROSE CLARK; WITH HER HUSBAND, WHO ALSO RAN A HORSE.

How Mrs. Ambrose Clark's Kellsboro' Jack won the Grand National at Aintree in record time will be found described under a series of photographs illustrating that event on page 468; together with the curious circumstances under which she came into possession of the winning horse. Mrs. Clark is stated to have said: "I did not have a penny on him, as I never bet." Mrs. Ambrose Clark's husband has for many years been a well-known follower of the fashionable Leicestershire packs.



MRS. GEORGE LANSBURY.

Wife of the leader of the Opposition; died March 23. Married Mr. Lansbury, 1880. Went with him to Queensland in 1883, and returned to share considerable hardships with him at the beginning of his political career.



MR. ROGER FRY.

Appointed Slade Professor of Fine Art at Cambridge, in succession to Professor E. S. Prior. Gained a double first in Natural Science at King's College, but subsequently devoted himself to Art and Criticism. Author of "Sir Joshua Reynolds's Discourses."



PROFESSOR J. M. THOMSON.

Emeritus Professor of Chemistry, King's College, London. Died March 22; aged eighty-four. Professor of Chemistry, Queen's College, London, 1880. Vice-Principal of King's College, 1905-1914. F.R.S., 1897.



HEAD OF THE INSTITUTE WHOSE EXPEDITION FOUND THE PERSEPOLIS RELIEFS: PROFESSOR J. H. BREASTED, WITH HIS WIFE, ON A TOUR OF INSPECTION.

As mentioned in connection with our photographs of the magnificent discoveries made at Persepolis (illustrated in our preceding and present issues) by an expedition to Persia sent by the Oriental Institute of Chicago University, Professor James Henry Breasted is the founder and Director of the Institute, which maintains twelve expeditions in the Near East. He is here seen, with his wife, starting on his recent tour of inspection among them.



# PUBLIC ENEMIES.

BEING AN APPRECIATION OF

"CRIMINALS AND POLITICIANS," by DENIS TILDEN LYNCH; and "LIMEY," by JAMES SPENSER.\*

(THE FORMER PUBLISHED BY MACMILLAN; THE LATTER BY LONGMANS, GREEN.)

THE underworld is too much with us. Americans are astonished that it is with us in England as much as it is; it is a favourite "crack" of the average inhabitant of Chicago that people in England know far more about gangs and gangsters than *he* does. This is often true, but it does not mean that gang and racket activities are any less appalling than they seem to independent observation. It simply means that the American citizen has become cynical about a state of things which has lost its "kick" and has exhausted the capacity for surprise, indignation, or even alarm. Europeans are still in that child-like state of mind which regards it as a remarkable feature of any civilised community to have five thousand gang murders in eight years; the American public can only shrug its shoulders and dismiss the slaughter as a good riddance. It has been proved again and again that nobody can do anything about it, and that every "clean-up" ends in farce; nobody, for example, imagines that anything will actually result from the eleven volumes of the Wickersham Report on Law Enforcement; and therefore, for the ordinary citizen who feels himself helpless to reform the social order from top to bottom, the shrug is the only practical policy.

And, indeed, one can understand the attitude. There is a character in that sprightly work, "Juan in America," who, when sensation is piled on sensation and stunt on stunt, repeats monotonously, "It's all so dull." One can well believe that the ceaseless orgy of bloodshed and graft becomes just a tedious commonplace. For example, take this paragraph from Mr. Lynch's description of the "pier racket" in the harbour of New York: "Alphonse Capone figures in this racket on the day after Christmas, 1925. On this night he served as doorman of a scrubby cabaret in Brooklyn called the Adonis Club. It was a favourite with the old gang which once followed Wild Bill Lovett, who had married a sister of Richard Lonergan, alias Peg Leg, a few days after Wild Bill's mother-in-law was acquitted of the charge of murdering her husband on their thirtieth wedding anniversary. Wild Bill ruled a section of the Navy Yard district, and boasted shortly before he was shot to death: 'I am king of seven piers.' Matty Martin was arrested for Wild Bill's murder; and he later married Wild Bill's widow, and gangsters shot Matty Martin. Then her brother, Peg Leg, became king of the seven piers, and held the sceptre when Capone admitted him to the Adonis Club. Neil Ferry and Aaron Heins, henchmen of Peg Leg, entered with him; and a few minutes later all three were shot." It's all so dull! At the best, it becomes *reductio ad absurdum*.

Mr. Lynch is not primarily concerned with gang carnage, though he has much to say of it, and particularly of the Mafia, or Unione Siciliana, which has been the principal gang battlefield, especially in Chicago. Mr. Lynch's main theme is "the alliance of organised crime and corrupt politics." His evidence is derived principally from public inquiries and commissions, which are everyday occurrences in the United States; as any visitor to that country knows, it is impossible to open a newspaper on almost any day of the year without finding that an elaborately staged "probe" is being conducted into some public scandal or other. The general impression left by Mr. Lynch's book is that there are three great "nation-wide" organisations of crime and corruption in the United States: (1) the gang rackets; (2) the politicians who stand with and behind the rackets; (3) the police. That also is "Limey's" conclusion, and he is inclined to think that politics is "the biggest racket of them all." English readers perhaps need to be reminded that "politician" in America generally means not a legislator, but one who is concerned directly or indirectly in municipal misgovernment.

Most people are aware that a racket is a system of extorting money for "protection"—i.e., for immunity from threatened destruction, by professional hoodlums, of property and even of life. There are almost endless varieties of this brigandage: in New York alone there are at least sixty known to the authorities. Mr. Lynch discusses, in a somewhat rambling manner, some of the most extensive and highly organised of these depredations on different industries, such as milk, poultry, fish, cleaning and dyeing, and—for we must add it as a modern

industry—kidnapping. Needless to say, the greatest criminal traffic of all is in drink and drugs. One has ceased to be surprised at any statistics of the booze-racket; but perhaps the most significant commentary on Prohibition is that whereas in 1917 there were 507 distilleries in operation, in 1931 21,541 distilleries, great and small, were known to the authorities. The nation's annual drink bill is estimated at four thousand million dollars, and the illicit industry is able to bear cheerfully an annual loss of thirty million dollars in confiscated property, fines, and penalties. It is said that there are 32,000 speakeasies in New York alone, and on each one of them five separate groups of extortioners, official and unofficial, Federal and local, batten and fatten.



AT A PERIOD OF INTENSIFIED ACTION IN THE WAR AGAINST GANGSTERS IN THE UNITED STATES: THE SCENE AFTER A TWELVE-MILE RUNNING FIGHT BETWEEN POLICE AND GUNMEN IN NEW YORK, RESULTING IN FOUR DEATHS—THE BODY OF A GANGSTER LYING BESIDE A SHOT-RIDDLED TAXI COMMANDEERED BY HIM AND HIS CONFEDERATE.

This photograph was taken in August 1931, at which time it was reported that forty-three bystanders had been hit in nineteen months in New York streets. During the fight it illustrates, four persons were killed and many others were wounded, including a girl of four. The affray began with a hold-up of a car in which a dye-works manager was travelling with the week's pay-roll.

But the real menace "lies, not in the professional criminal, but in the corrupt politician. He not only forms a partnership with the criminal, but he systematically robs all of us. He pads the public pay rolls, awards extortionate contracts, reduces taxes of large real-estate

the Harding story showed the world, they extend from the bottom to the top of the political world.

"Limey" is an ingenious and readable production. It takes the form of adventures, among two American gangs, of an English convict of some education and of literary leanings, whose story has been recorded and put into shape by an English journalist. Thus the style and expression—otherwise quite incredible in a gunman—are accounted for. The narrative is brisk and the incidents well presented, but they contain little novelty for anybody familiar with the teeming literature, whether of fact or fiction, which surrounds crime in America. One or two incidents excite curiosity. Thus on page 35 there is a reference to a gangster named "Imie Weiss." This, surely, can be none other than Hymie Weiss, who certainly in 1924 was a henchman of Dion O'Banion's gang in Chicago. The deep damnation of O'Banion's bumping-off was one of the classic incidents of Capone's career: possibly Weiss escaped the same fate, though we had supposed the contrary; but it is a surprise to learn that he was "operating" in New York in 1927. We wonder, too, why the sensational hold-up of the "man from Pasadena," returning home from his spree in Los Angeles, took place on a precipitous hill road, since the road from Los Angeles to Pasadena is a perfectly flat, straight highway?

"Limey" had his initiation in the small hijacking outfit of Jack Brussi in New York. It is, however, an unhealthy occupation to hijack the beer of the great Dutch Schultz, chief of New York's "Beer Barons," and "Limey" soon found it expedient to migrate to Los Angeles. Here for a time he prospered as one of Niley Payne's myrmidons, his principal function being to "keep the peace" (by man-handling recalcitrants) in an establishment which was a combined gambling-hell and disorderly house. Payne, however, incurred the enmity of Marco, supreme lord of the Los Angeles underworld, and there was never any doubt as to the issue. Vengeance took the form not of assassination, but of "sending up" the Payne gang to San Quentin for a prearranged term on a prearranged charge. This was a happy and a lenient solution for everybody; for there is no hardship in San Quentin life if you are amply supplied with funds to "fix" innumerable gang-chiefs among the convicts themselves who parcel out the whole prison in rackets. This merry industry goes even as far as "fixing" the prison baseball-games! To many English readers, "Limey's" description of conditions in San Quentin will not seem for a moment credible; but actually it does not exceed what is attested by overwhelming official evidence, and indeed it is a subject almost incapable of exaggeration, either tragic or comic.

The feverish, bestial, "whoopie" life of the gangsters in their hours of ease is well described, and various specimens of These Charming People are graphically presented. "Limey" himself is sufficiently true to type, and in the main he appears as the remorseless enemy of society which the gangster of real life is. His method of taking possession of a girl who attracts him is to hit her swain over the head with a bottle: "beauty-culture," or face-bashing, at the orders of his employers, is one of his easiest accomplishments and daily occupations. Rightly scorning the superstition that there is honour among thieves, he has no hesitation in deserting his gang-chief, even stealing his car, in order to add insult to injury. Such scruples as he professes with regard to white slavery (they come amusingly from a professional "chucker-out" in a brothel!) and cold-blooded murder carry little conviction. But, as was to be expected in a study of this kind, we have the inevitable concession to sentiment, lest the reader be too profoundly disgusted; and two chapters are devoted to a melodramatic incident of how "Limey" rescued a beautiful and wronged Magdalen from the drug-habit. In such "redeeming features" of the gangster, in the gunman with his heart in the right place, we confess that we have no belief whatever. It cannot be too often impressed upon the public that the American gangster, and especially the American-Italian gangster, far from being a subject of romance, is the very scum of the human species, a creature of the jungle without a single decent human instinct. This was a fact clearly grasped by the late Mr. Edgar Wallace (something of a specialist in the subject), who the "tough guy" as the sordid, pitiless degenerate which he is. Nevertheless, just because he is sub-human, we cannot help finding him an interesting, if horrifying, specimen, as he certainly is in these two books.

C. K. A.



A NEW YORK COUNTERPART TO LONDON'S "SIDNEY STREET SIEGE": CROWDS THAT WITNESSED THE CAPTURE OF "TWO-GUN" CROWLEY.

On May 7, 1931, "Two-Gun" Crowley, accused of shooting dead a policeman on Long Island, was tracked to a room on the top floor of a boarding-house in New York. From adjacent buildings police fired at this room with machine-guns and rifles, and eventually they dropped tear-gas bombs into it through a hole cut in the roof. Crowley surrendered after a fight lasting nearly two hours.

holders for a price, and sells franchises and other favours to the few. He also sells justice. He has beggared many municipalities; and he has succeeded because those to whom the people look for leadership are too busy making money." The ramifications are endless, and, as

\* "Criminals and Politicians." By Denis Tilden Lynch. (The Macmillan Co.; 10s. 6d. net.)

"Limey: An Englishman Joins the Gangs." By James Spenser. With an Introduction by H. Kingsley Long. (Longmans, Green and Co.; 10s. 6d. net.)



THE AIR-LINER DISASTER IN BELGIUM: THE WRECKED "CITY OF LIVERPOOL."



1. THE COLOGNE-CROYDON AIR-LINER THAT FELL IN FLAMES NEAR DIXMUDE ON MARCH 28; WITH A LOSS OF FIFTEEN LIVES: THE "CITY OF LIVERPOOL."  
2. AN AIR-LINER OF THE "CITY OF LIVERPOOL" CLASS: A DIAGRAM ILLUSTRATING STRINGENT SAFETY REGULATIONS FOLLOWED BY BRITISH AIRCRAFT.  
3. SMOULDERING WRECKAGE OF THE ILL-FATED "CITY OF LIVERPOOL" AT EESSEN, NEAR DIXMUDE, WHERE IT FELL IN FLAMES WHILE ON A COLOGNE-CROYDON FLIGHT.

On the afternoon of Tuesday, March 28, the Imperial Airways air-liner "City of Liverpool" fell in flames at Eessen, near Dixmude, Belgium, while on a flight with passengers and mails from Cologne to Croydon, via Brussels, and all in her lost their lives. Her crew consisted of three—Captain L. L. Leleu (the pilot), a wireless operator, and an engineer. In addition, there were twelve passengers, including three women and a girl. Of these passengers, ten were British (including two Australians) and two were from the Continent; a girl of sixteen from Cologne, and a Belgian man. As we write, accounts of the disaster are necessarily somewhat confused, and considerable investigation will have to be made before a decision as to the cause of it can be arrived at. It would appear that the air-liner took fire while in the air, and eye-witnesses have stated that it continued its flight for over a mile before it crashed. The "City of Liverpool" was of the Argosy class—a twenty-two-seater, three-engined biplane, with a span of 90 ft. 5 in. and a length of 66 ft. 7 in., and this particular craft was first licensed by the Air Ministry in June 1929. In justice, and by way of reassuring the public, it should be pointed out that when, a month ago, Imperial Airways had completed ten million miles of flying, it could boast that throughout this long record of regular air travel only five accidents involving injury to passengers had occurred.





## THE WORLD OF SCIENCE.



### CONCERNING THE PANDA: A LITTLE PUZZLE FOR THE EVOLUTIONIST.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOUGH it is a matter of common knowledge that cats and dogs, lions and tigers, are carnivores, or "flesh-eaters," the fact that there are a great number of other species related by ties of blood to these familiar types is by no means so generally known. Some, indeed, are known only to the

some of these early types were, perforce, compelled, under the spur of hunger, to try some new form of food. Some became carrion-eaters, and this diet led to degeneration in the size of the teeth: some took to a mixed diet, made up in part of flesh, but mainly of fruit, roots, and insects, and the pursuit of these led them into new haunts, so that many became tree-dwellers more or less entirely, like the raccoons and the kinkajou. Most of the bears have largely become vegetarians, and this is attested by the form of the teeth. But the polar bear, driven to the far north, is now entirely a flesh-eater, though it retains the typical bear-like teeth. Some became fish-eaters, like the otter, and some, becoming more intensively aquatic, gave rise to the sea-lions, seals, and walrus.

This matter of food preference, then, has had mighty consequences in regard to the shape of the body, as well as of the teeth, as witness the profound differences between lion, otter, and sea-lion—the one adjusted to the capture of large prey in "park-like" country, the other to the pursuit

of fish in streams or the open sea; while among the seals we have some which feed upon fish, others fish and penguins, and yet others on crustacea! Or, again, compare the huge teeth of the lion or the hyæna with the mere vestiges of teeth in the carrion-eating 'aardwolf (*Proteles*), a hyæna-like animal; or of the feeble teeth of *Eupleres*, recalling those of an insectivore like the hedgehog. The earlier naturalists, indeed, regarded it as an insectivore. These several very different forms of teeth are all modifications of a common type, brought about by persistent use for one kind of food, for these animals did not choose their various forms of diet to suit their teeth.

They slowly changed in direct relation to the kind of work they have had to do.

And this brings us back to the panda of the Himalayas. Unfortunately, the adjoining photograph (Fig. 1) cannot show the strange coloration of the fur, but the essential markings can be seen. A little imagination, however, will help. Regard the upper parts, then, as of a bright chestnut red, with white face-markings and the under-parts as black. The tail, it will be noticed, is conspicuously long, and this seems to show that it lives—for the most part, at any rate—amid the trees like a squirrel. But while some traveller-naturalists tell us that this is actually the case, others say they live among the rocks. It may be that both are right. They may be compelled to change their haunts with the seasons, in search of food, or they may take to the ground if suitable trees are wanting. This matter cannot be set at rest until some zealous naturalist determines to settle down for, say, a year in the by no means congenial environment in which this creature lives. And he must be out at all hours of the day and night, and be prepared to spend long hours motionless in some well-concealed hiding-place.

There are many points in its life-history to be set at rest, quite apart from its preference, or otherwise, for life in the trees. We want to know more certainly than at present what is the nature of its diet, which appears to be entirely vegetarian. This much is attested by the form of the molars, the last three of the series seen in Fig. 2. Their great tuberculated surfaces are very different from the scissor-like blades of the exclusively flesh-eaters—they are "crushing-teeth." Another curious point arises, and this concerns its sleeping posture. With a little trouble, this might be settled at the "Zoo." According to the late W. T. Blandford, a great authority on the mammals of India, where he long resided, the panda often sleeps coiled up like a cat, with its long bushy tail over its head, but at other times sitting on its haunches with the head tucked under the body between the forelegs, after a manner said to be common among the raccoons—a strange position indeed!

Though now confined to the Himalayas, in prehistoric times there were many species of panda, and one of these, nearly twice the size of the single surviving species, has been obtained from the English Pliocene crag-deposits, showing that the tribe had a wide geographical range, and, furthermore, that our climate must have been sub-tropical at that date. How came the surviving species to be marooned 6000 to 12,000 feet in the Himalayas? The similarity of the position assumed during sleep is not the only link with the raccoons, for anatomically they are evidently related. Though unlike in regard to coloration, the two types agree in this—that they have a ringed tail.

We have yet to get to grips with this curious tail pattern, for it occurs in many widely different animals. To illustrate this I have hunted up a photograph of the ring-tailed lemur. Here is a very difficult and elusive problem. What has been the inciting cause producing tails of such length as is seen in the panda and this lemur? And why the conspicuous black and white rings? They may, and probably have a protective value when they are curled up around the sleeping body, since they would break up its solid appearance. But what agency started this singular pattern?



1. THE PANDA, OR CAT-BEAR (*Ailuropus fulgens*): A PHOTOGRAPH WHICH GIVES AN IDEA OF ITS STRIKING COLORATION—WHITE FACE-MARKINGS, CONTRASTING STRONGLY WITH THE RICH BRIGHT CHESTNUT RED OF THE UPPER PARTS, THE BLACK UNDER-PARTS AND LEGS, AND THE RINGED TAIL.

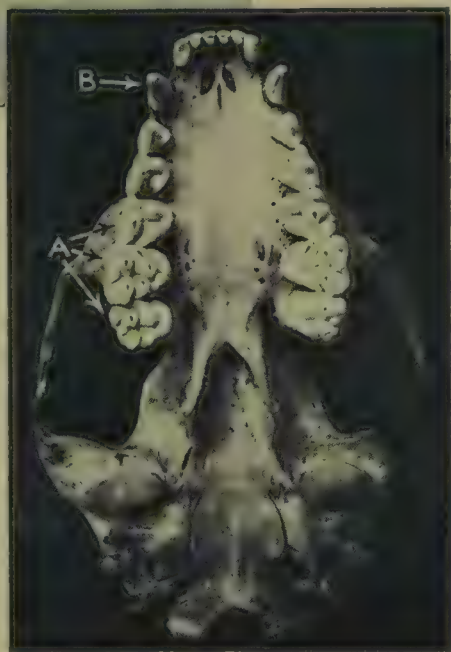
This animal, the survivor of a group that was once widely distributed over the face of the earth, is now "marooned" as a species in a zone 6000 to 12,000 feet up on the Himalayas. A large male may measure 24 inches from the snout to the root of the tail, which adds another nineteen inches.

Photograph by P. W. Bond.

zoologist. These familiar and unfamiliar types form the great group carnivora. When they come to be surveyed as a whole, they reveal some profoundly interesting evidence as to the agencies which have shaped their bodies and coloured their skins, and at the same time a surprising number of gaps in our knowledge concerning them. This train of thought was borne in on me when I saw the announcement that a panda, or "cat-bear," has just been added to the collections at the "Zoo," for this is an animal which has always interested me.

But before I say more concerning it, I want to enlarge upon a by no means generally recognised fact that these, in common with all other animals, have been moulded to their present form largely, to put it crudely, by the craving of the belly for food. Habit, as I have often pointed out on this page, precedes structure. But before a "habit" can be formed there must be an antecedent stimulating agency which, begetting a pleasurable response, forms the foundations for the "habit," and often, ultimately, this habit brings about profound structural changes of the body. The wolf and the hunting dog chase their prey and pull it down with their jaws. The lion and the tiger creep on their victims stealthily and seize them with a bound with their feet. These different modes of securing food, account for the long jaws and numerous teeth of the dog tribe, and the short jaws and reduction in the number of teeth and the great retractile claws in the cat tribe.

But we are carried much further than this. The cat and dog tribe are highly specialised types, derived from ancestors long since extinct known as the "creodonts." These, it must suffice now to say, were "generalised" types, capable of changing in many directions. As competition for food increased,



2. THE SKULL OF THE PANDA; TO SHOW THE FORM OF THE TEETH: THE THREE MOLARS, OR "CRUSHING TEETH," AT A WITH THEIR SURFACE BROKEN UP INTO CONES EMINENTLY SUITABLE FOR CRUSHING FRUIT, BAMBOO-TOPS, OR ROOTS; AND THE SMALL CANINE AT B.



3. THE RING-TAILED LEMUR (*Lemur catta*): AN ANIMAL STRIKINGLY LIKE THE PANDA AS REGARDS ITS PECULIAR TAIL, ALTHOUGH THERE IS NO BLOOD-RELATIONSHIP BETWEEN THEM.

This animal is a near relative of the monkeys, and a native of Madagascar. As in the case of most of its relatives, the tail is of great length; but, unlike them, it lives among slippery rocks and not in the forests.

Photograph by D. Seth-Smith.



# THE GREAT PERSEPOLIS DISCOVERY: DETAIL OF SUPERB SCULPTURES.

PHOTOGRAPHS BY THE CHICAGO UNIVERSITY ORIENTAL INSTITUTE EXPEDITION TO PERSIA UNDER PROFESSOR ERNST HERZFELD. BY COURTESY OF PROFESSOR J. H. BREASTED, DIRECTOR OF THE INSTITUTE.  
(SEE ALSO PAGES 454 AND 455.)



DETAIL OF THE WONDERFUL RELIEFS FOUND AT PERSEPOLIS: (LEFT TO RIGHT, BEGINNING AT THE TOP) AN INDIAN TRIBUTE-BEARER; HEAD OF THE KING'S HORSE; LION AND BULL—THE ROYAL "ARMS" OF THE ACHÆMENIAN KINGS; AN ARMENIAN TRIBUTE-BEARER WITH AN AMPHORA.

As promised in our last number, in illustrating the wonderful discoveries made at Persepolis by Professor Herzfeld, field director of the University of Chicago Oriental Institute Expedition to Persia, we now publish—here and on pages 454 and 455—further photographs showing some of the newly found relief sculptures in all their exquisite detail. These sculptures, it has been claimed, will rank among the greatest works of ancient art. Two of those reproduced above come from a frieze representing a procession of tribute-bearers from twenty-eight subject nations. At the top, on the

left, is a man from one of the three Indian satrapies of the Persian Empire, carrying two baskets with gold vessels on a flexible yoke. On the right, below, is one of an Armenian group (shown complete on the double page) bearing an amphora. The King's horse, whose head is seen above, also appears there in another group from a procession of palace guards. "The figure of a lion attacking a bull," says Professor Herzfeld, "may be called the 'arms' of Achæmenian Persia." It is an astrological symbol from Babylonia, and occurs regularly at certain positions among the sculptures.



"AMONG THE GREATEST  
SURVIVED FROM THE  
DETAIL EXAMPLES OF THE SUPERB  
AT

WORKS OF ART THAT HAVE  
SURVIVED FROM THE  
SCULPTURED RELIEFS DISCOVERED  
PERSEPOLIS.



SOME OF THE NEWLY FOUND SCULPTURES AT PERSEPOLIS BEGINNING AT TOP: TWO GROUPS OF TRIBUTE-BEARERS—WEAPONS; (BELOW) ARMENIANS, WITH A STALLION AND CAMP-STOOL; SCYTHIAN TRIBUTE-BEARERS FROM BRACELETS, AND GARMENTS; A CHARIOT DRAWN BY A GOLD VESSELS, BRACELETS, AND A PAIR OF HORSES; CHICIAN TRIBUTE-BEARERS WITH RAMS; A

THESE photographs, like those on the previous page, supplement the illustrations of the magnificent discovery at Persepolis published in our last issue, and show in detail the superb quality of the newly found relief sculptures. The best of them, in the words of Professor Breasted, "will rank among the greatest works of art that have survived from the ancient world." These examples come from two friezes representing respectively a royal procession and another of tribute-bearers. Thus, in the upper left-hand illustration, the weapons brought as tribute by Susians (from Bhuistan) are bows and long daggers (akinakes), of which latter

PHOTOGRAPHS BY THE UNIVERSITY OF CHICAGO ORIENTAL INSTITUTE  
BY COURTESY OF PROFESSOR JAMES HENRY BREASTED, DIRECTOR



IN ALL THEIR EXQUISITE DETAIL: (FROM LEFT TO RIGHT, ABOVE) SUSIANS, WITH A LIONESS AND HER CUBS, AND AN AMPHORA; THE KING'S SERVANTS, WITH HIS HORSE PERGANA (IN RUSSIAN TURKESTAN) BRINGING A HORSE, WHITE STALLION; SCYTHIAN TRIBUTE-BEARERS WITH PERSIAN AND MEDIAN GUARDSMEN IN CONVERSATION; BACTRIAN TRIBUTE-BEARER LEADING A CAMEL.

a golden specimen from the Oxus treasure is in the British Museum. The Armenian bearing an amphora (in the lower group in the same photograph) appears alone on the preceding page. There also is shown enlarged the head of the king's horse seen above in the upper middle illustration. The chariot in the middle left photograph is one of two described as the chariots of the god Ahuramazda and Xerxes. The Scythian tribute-bearers (upper right photograph) are remarkable for their peculiar pointed or conical caps, and the Syrians (lower middle photograph) for a long, loose curl worn behind the ear.

EXPERIMENT TO PERSIA, UNDER PROFESSOR ERNST HERZFELD,  
OF THE INSTITUTE. (SEE ALSO PRECEDING PAGE.)





THE OXFORD AND CAMBRIDGE BOAT-RACE CREWS, 1933: CLOSE-UP STUDIES OF ACTION EXPRESSIONS.



OXFORD: C. KOMARAKUL-NA-NAGARA (ST. PAUL'S AND MACDALEN), COX—ALSO INSET; R. W. G. HOLDSWORTH (SHREWSBURY AND BRASENOSE), STROKE; G. A. ELLISON (SHERBORNE AND CHRIST CHURCH), 4; W. D. C. ERSKINE-CRUM (ETON AND CHRIST CHURCH), 3;

(WESTMINSTER AND NEW COLLEGE), 7; P. R. S. BANKES (OUNDLE AND CHRIST CHURCH), 6; P. HOGG (SHERBORNE AND NEW COLLEGE), 5; J. M. COUGHMAN M. H. MOSLEY (SHREWSBURY AND TRINITY), 2; W. H. MIGOTTI (RADLEY AND WORCESTER), BOW.



CAMBRIDGE: R. N. WHEELER (CLIFTON AND SIDNEY SUSSEX), COX—ALSO INSET; T. FRAME-THOMSON (ETON AND THIRD TRINITY), STROKE; C. M. FLETCHER (SHREWSBURY AND CLARE), 4; T. G. ASKWITH (HAILEYBURY AND PETERHOUSE), 3; J. E. GILMOUR,

(ETON AND THIRD TRINITY), 7; W. A. T. SAMBELL (MELBOURNE AND PEMBROKE), 6; C. J. S. SERGEL (MONKTON COMBE AND CLARE), 5; R. B. F. WYLIE (ETON AND TRINITY HALL), 2; W. L. R. CARBONELL (SHREWSBURY AND ST. CATHARINE'S), BOW.

Presuming that there are no unforeseen eleventh-hour changes, the crews for the Oxford and Cambridge boat-race, due to be rowed to-day, April 1, over the Putney to Mortlake course, will be as shown in these photographs. The event is the eighty-fifth of its kind. Should the Cambridge crew prove victorious, their University will have set up a new record—ten wins in succession. Oxford have twice been able to boast nine wins in succession—1861-1869 and 1890-1898. The 1863 race was rowed from Mortlake to Putney. Carbonell replaced L. Luxton (III) on March 23.



# "S.O.S.": THE PRINCE IN SCOTLAND ON SOCIAL SERVICE.

By COMYNS BEAUMONT.

(See Illustrations Opposite and on Pages 460, 461 and 462.)

THE PRINCE OF WALES has once more revealed his interest in the problem of unemployment by arranging to visit Glasgow and Dundee, and other centres of the national scheme to provide useful occupations for those who are otherwise not only unable to earn money, but are compulsorily idle. The Editor of *The Illustrated London News*, which journal has followed this great movement from its inception, deputed me to anticipate the Prince's visit by a preliminary overhaul of the situation and examine the problem on the very site.

Glasgow is harder hit than any other great industrial centre in Scotland and probably in Great Britain. The collieries of Lanark and Renfrew are mainly idle. Its vast shipbuilding yards are silent. At the moment, the giant Cunarder, wreathed in a forest of scaffolding, stands shyly concealed amid a silence as profound as the tomb. The former busy Clyde, once reverberating with the hammers and great cranes of an army of workers along its miles of shipbuilding yards, flows through a city at present utterly moribund. As I write, it is whispered—and the Chancellor of the Exchequer has explained the Government's attitude and spoken of "conversations"—that the Prince will be able to announce the good news of the resumption of work on the Cunard half-finished liner. If so, there will be great rejoicings along Clydebank, because at once 3000 men will sign on at Messrs. John Brown and Co's. shipyard, and before long 10,000 will find the employment they ardently desire. The reader will know by now if the jade Rumour has or has not lied.

My particular task is to describe the efforts now in force to employ in some way or another the enforced leisure of those who, it is true, draw their unemployment pay, but have nothing to do except loaf. The Prince, with his innate sympathy with the working classes, realised some time ago the urgent necessity of taking steps to occupy the minds and bodies of men and women who, through no fault of their own, were rendered idle. The great idea is to keep them from loafing in the streets, lolling on the street-corners, occupied in the demoralising necessity of "killing time." It is difficult for many busy people to realise the tragedy of a man's loss of self-respect when, month after month, he finds himself thrown on the scrap-heap, a victim of industrial depression. In some, anger and irritation lead to the fatal path of apathy, and there lies the danger of a man becoming not only unemployed, but eventually unemployable. In others the seeds of discontent lead to a mental attitude which easily paves the way for the whisperings of Bolshevism, a danger which the wise do not idly cast aside. As to Glasgow and Dundee, let me say at once that if the absence of the street-loafer, whether in shipbuilding, engineering, mining, or other trades, is any criterion, the efforts to find useful occupation for the unemployed have proved brilliantly successful. You will go a long way to find a gang of men loafing. I have seen far more street-corner boys in an Irish Free State town such as Sligo than in the whole of Glasgow, with its population of over a million. Nevertheless, the figures of unemployment are appalling. In Glasgow, the proportion of unemployed insured persons is nearly 37·50 per cent. of the registered workers; among the men it is over 42 per cent.; and in Dundee 32 per cent. of the insurable population are drawing the "dole," although the jute industry, which employs the greater bulk, is said to be looking up.

The Prince, realising to the full the importance of a national movement to alleviate the strain upon the psychology of the unemployed workers, has taken the lead in finding ways and means to enable them to be useful and to feel they are doing something, even if not drawing a wage. As he said at Newcastle, as Patron of the National Council of Social Service, it was a "baffling problem" which called for a national effort "to help many to find occupation that will keep them fit and make their unhired labour of service to others." He hoped such schemes would be started wherever they are needed, and that the community on the spot would thus contribute to the solution of "this vast problem" in its own neighbourhood. Up and down the country the Prince's lead has been followed, and Glasgow is only one of many great centres adopting social service, although its methods are being copied by others. I heard

that many towns in Scotland had sent deputations to find out what system was being followed. The Scottish Council for Community Service in Unemployment was founded in January this year, working with the National Council of Social Service, which has branches throughout the country, its head office being at 26, Bedford Square, London. In Glasgow the President of the N.C.S.S. is the Lord Provost of Glasgow, Councillor A. B. Swan, with Lord Weir and Sir Robert Rait as Vice-Presidents, and Mr. George S. Laidlaw, Chairman. The Glasgow Council are issuing an appeal for £10,000 in cash or kind, such as materials and tools or the use of buildings. In their appeal they ask for the "provision of facilities for the profitable use of enforced leisure," and have drawn up a list of "101 jobs" which they believe require to be done in private houses, gardens, factories, and so on.

But, having got to this point, let me make it clear that the occupational centres, unemployed clubs, and so forth

department, rooms for cobbling, motor-engineering, hair-cutting, and even photography. Here, again, everyone was extremely busy, putting the place into ship-shape order for the Prince's visit. The subscription is threepence per week, and instruction will be given in all these trades, carpentering, motor-mechanics, cobbling, and the rest. Mr. Orr bought a fine (if old) Napier engine for £3, and names are down for instructional classes for all these pursuits. Indeed, in all the instructional centres there are waiting lists in all the popular subjects. In centres such as the Queen Margaret Settlement Work Club, Clydebank, and in the Old Kilpatrick Service Society, as in Dundee, there are carpenters' shops, provided with benches made by the men, where they are able to make whatever they like. The tools are provided and the wood is purchased at the very lowest rate procurable. Mr. Cameron, the organising secretary of the Clydebank Centre, which has two houses, one for social purposes, the other for crafts,

showed me a very well-made chair, its cost to the unemployed worker being fractional. The men make cabinets, tables, chairs, even bedsteads, at a tithe of their market price, but of course, under Trade Union rules, they are not permitted to sell them.

The most popular occupation of the centres is physical drill, and in most of them classes are held morning and afternoon, the men being divided up according to age. The instruction given is very thorough, and, unless the men are physically fit, even exhausting. The best exhibition I witnessed of physical drill was at Hamilton, in the Riding School of the Ducal Palace, which has been lent to the Glasgow Community Service by the Duke. It is a magnificent building of solid stone, with a boxing-ring in the middle used by the Marquess of Clydesdale, whose prowess in the ring is well known, and here boxing is part of the curriculum. The morning I was present a class of about thirty of the young unemployed were undergoing physical drill and "jerks" under an instructor, and later they were taken to the horizontal bar and put through tests by two old Army instructors, themselves unemployed. All the men wore shorts, singlets, and rubber shoes, which were provided through Mr. Cooper, a leading official of the Municipality, who is the "live wire" in this centre. The Duchess of Hamilton looked in while we were there and was greatly interested in the instructional class. The men themselves, I may add, were hugely pleased at the presence of her Grace quite simply and unexpectedly among them.

Physical drill, if most popular among the occupations of the unemployed, is perhaps not productive in the same sense as are carpentry or cobbling, rug-making, and the like. On the other hand, it is definitely the most important, as it strengthens the body. Mr. Cooper remarked that when the men stripped and went through the drill, they put on with their shorts a feeling of self-respect and a renewed confidence in the future. That may or may not be, but the instructor who told me that "if their physical bodies were bad, so were their minds," was only repeating in colloquial phrase the old tag, "*Mens sana in corpore sano*," even though he did not know it! By

the way, how many people are aware that, under the operation of the Unemployment Act, young persons of both sexes who draw unemployment pay from the ages of sixteen to eighteen are compelled to work for fifteen hours a week, and that physical training is included? In Dundee, Mr. Duns, the manager of the Dundee Unemployment Exchange, despite the great calls on his time in a highly responsible post, was good enough to accompany us to the principal unemployed centres in his city, and, although we were not able to see the youths at physical drill, we saw them swimming in the sea-bath under an instructor, and enjoying themselves. It is a great pity the Act does not extend the compulsory age to men up to at least the age of twenty-five.

The Old Kilpatrick Services Society is at Lusset Hall, between Glasgow and Dumbarton, on the top of a hill with a grand view down the Clyde. This place has been donated by Messrs. Napier and Miller, shipbuilders, and is directed by Captain Dunbar. In a centre where unemployment is fifty per cent., the district is exceptionally poor,

(Continued on page 478)



MAKING A PRACTICAL USE OF HIS ENFORCED LEISURE: AN UNEMPLOYED MAN REPAIRS THE HOUSEHOLD FURNITURE, MUCH TO THE ADMIRATION OF HIS WIFE AND CHILDREN—A HUMAN NOTE AT THE GLASGOW OCCUPATIONAL CENTRE.

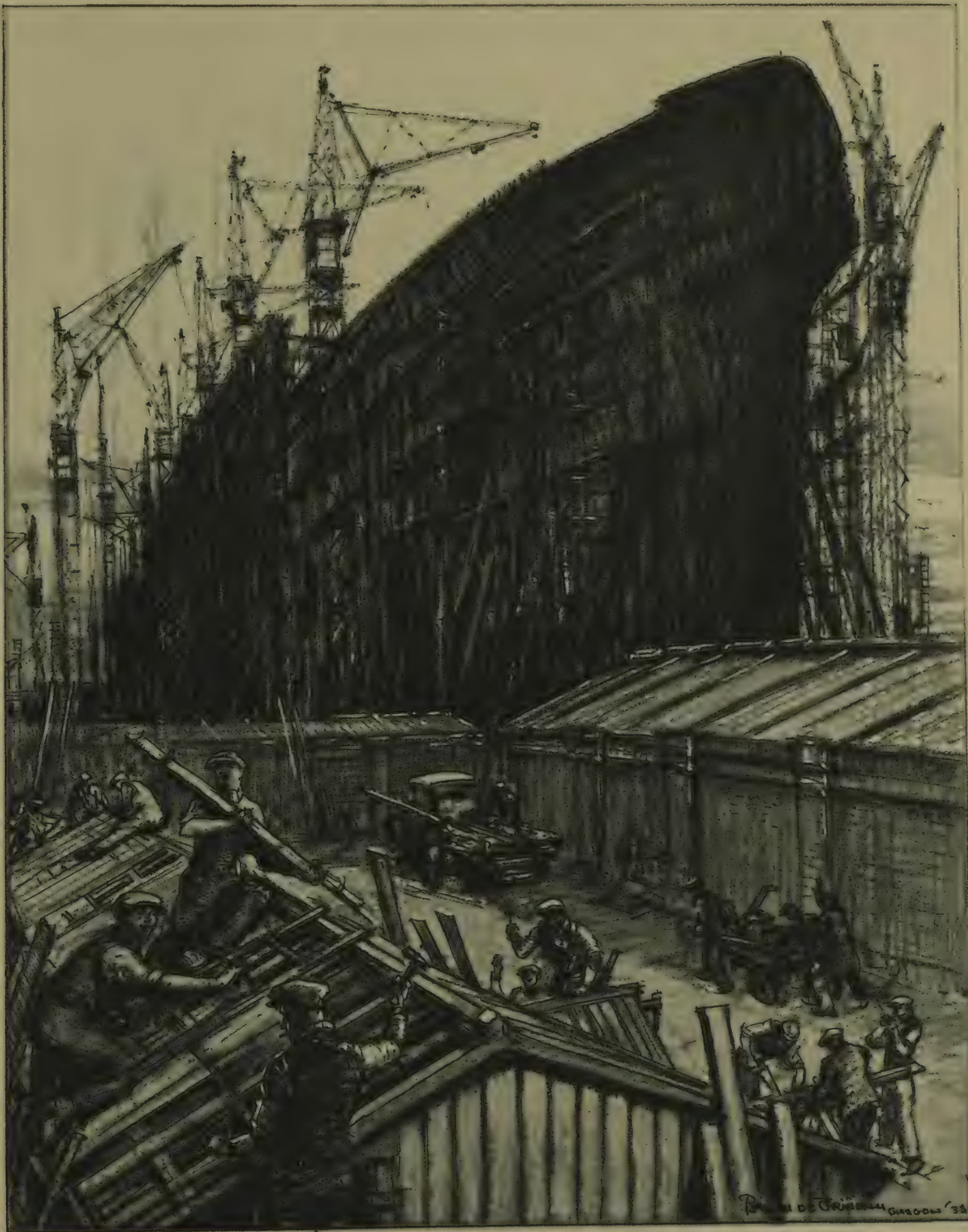
Drawn by Our Special Artist, Bryan de Grimeau.

are not run on charity. By no means. Some, if not all, are self-supporting, the men and women paying subscriptions, varying from one penny to threepence per week. For example, under the very shadow of the giant Cunarder a number of men have erected a fine wooden hut of their own. They have laid their own foundations of concrete, laid their own drainage, and brought the hut in sections right across from Alloa, in Fifehire. They have divided it inside into a long drill hall and lecture-hall with a platform, have added other rooms, and have painted the building inside and out. It is their own, kept up by their own subscriptions, and the men working on it were all as merry as crickets. Across in Motherwell, on the other side, the men had also built a fine club hut, on land given for a nominal rent by the Duke of Hamilton. Also at Haugh Street, under the energetic leadership of Mr. Frank Orr, one of many gentlemen who are devoting their whole time to the project, a disused factory shed has been transformed into a fine unemployed club, with various recreation-rooms, a drill-hall for physical culture, a large joinery



## SOCIAL SERVICE THE PRINCE ENCOURAGES: S.O.S. WORK ON CLYDEBANK.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (SEE ARTICLE OPPOSITE.)



MEN UNEMPLOYED THROUGH CESSATION OF WORK ON THE GIANT CUNARDER BUILDING A CLUBHOUSE BESIDE IT :  
A SELF-SUPPORTING ENTERPRISE ADJOINING MESSRS. JOHN BROWN AND CO.'S SHIPYARD ON CLYDEBANK.

In his article on the opposite page, Mr. Comyns Beaumont describes vividly the scenes he saw recently on Clydebank, with the vast shipbuilding yards idle and silent, and in particular the uncompleted hull of the giant Cunarder forsaken by its army of workmen. There was, however, a more inspiring side to the picture, for under its very shadow the unemployed men were building a fine wooden hut as their social club, maintained by their own subscriptions. They had themselves laid the concrete foundations and drainage system, divided the

interior into a drill-hall and other rooms, and painted the building inside and out. In our artist's drawing, some of them are seen finishing off the roof, while others are bringing material. The men were "as merry as crickets" over their work, which had evidently given them new heart and a more optimistic outlook. Here we have a typical example of the many schemes to provide useful occupation for the unemployed, as related by our special correspondent, in the districts which the Prince of Wales arranged to visit during his Scottish tour.



# S.O.S. WORK THE PRINCE ARRANGED TO SEE IN GLASGOW: UNEMPLOYED MEN "KEEPING FIT" IN A FEUDAL SETTING.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (SEE ARTICLE ON PAGE 458.)



THE OLD RIDING SCHOOL OF HAMILTON PALACE LENT BY THE DUKE OF HAMILTON AND BRANDON TO THE GLASGOW COMMUNITY SERVICE AS A SOCIAL CLUB AND GYMNASIUM: THE DUCHESS (LEFT FOREGROUND) TALKING TO UNEMPLOYED MEN, WHILE OTHERS ARE OCCUPIED IN PHYSICAL DRILL, BOXING, GYMNASISTICS, AND BAG-PUNCHING.

One of the most interesting examples of social service-activity in Scotland, which the Prince of Wales arranged to visit during his tour, is the social club for unemployed workmen in the Hamilton district near Glasgow. The Duke of Hamilton and Brandon has lent for the purpose the old Riding School at Hamilton Palace, a splendid stone building with a boxing ring in the centre used by his son, the Marquess of Clydesdale, who is famous

as an amateur boxer and is now in India as chief pilot of the Houston Mount Everest Flight. Lord Clydesdale had also fitted up the hall as a gymnasium, and the men find there everything they need for physical exercise. The scene illustrated above, typical of the club's activities, is described by Mr. Comyns Beaumont in his article on page 458. Our artist, Mr. Bryan de Grineau, who was there at the same time, adds in a note

on his drawing: "The club presented a busy scene when we visited it. There was a physical culture class in full swing, under unemployed instructors; some men were exercising on the Swedish bar, and others at the punching-bag. In the boxing ring a couple were sparring, while another was skipping. Groups of unemployed men and youths were looking on eagerly, one or two of them with young children. The Duchess of Hamilton

(seen in the left foreground) had come down with her factor to see that the club had all that it needed, and she chatted with several of the men. In particular, she was much interested in one whose little boy had been born in Canada, whence the parents came a year or so ago. The Hamilton coat-of-arms (shown on the wall in the centre background) is displayed at each end of the Riding School."



# S.O.S. WORK THE PRINCE ENCOURAGES: GLASGOW UNEMPLOYED OCCUPIED.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (SEE ARTICLE ON PAGE 458.)



## ACTIVITIES SUCH AS THE PRINCE OF WALES ARRANGED TO INSPECT DURING HIS VISIT TO GLASGOW: PRACTICAL OCCUPATIONS FOR UNEMPLOYED MEN AND WOMEN.

Among the many schemes for providing useful occupation to the unemployed in Glasgow, which the Prince of Wales arranged to visit during his Scottish tour, were allotments near Killermont, the Harkness House Unemployed Craft Centre at Bellshill, and the work of the Scottish Council for Community Service During Unemployment. This Council, which (as noted in the article on page 458) acts in concert with the National Council of Social Service, is a very representative body with full delegated powers, except that, in regard to grants and general policy, it must conform with the Government scheme carried out by the National Council. The plans for the Prince's visit were largely made by the Scottish Council,

whose Chairman, Lord Elgin, arranged to act as the Prince's host during part of his itinerary. The Vice-Chairman of the Council is Mr. J. E. Highton, of the Ministry of Health, and it includes representatives from the Churches, the chief Chambers of Commerce, the Scottish branch of the British Institute of Adult Education, the Scottish Council of Mutual Service Associations, the Scottish Union of Allotment Holders, and various other voluntary bodies. The Council's head offices are in Glasgow, and its ramifications now extend to practically all the industrial centres in Scotland. New committees are springing up under its auspices in a great many towns, both large and small.



# BOOKS OF THE DAY.

FRESH from a visit to "The Holmeses of Baker Street," I have been struck by a remarkable difference of opinion in matters of education, between Sherlock Holmes (as portrayed in the play) "twenty years after" his retirement from sleuthing, and the Chief Scout, who has just given us "LESSONS FROM THE VARSITY OF LIFE." By Lord Baden-Powell of Gilwell. With Coloured Frontispiece, 115 Drawings by the Author, and eight Half-tone Illustrations (Pearson; 12s. 6d.). The dramatist presents the once-famous detective as a widower mad on bee-keeping. He has abjured all interest in crime, and discourages his daughter from following in his footsteps or practising the arts of observation and deduction, which he considers fatal to domestic happiness. All this is diametrically opposed to the ideas of Lord Baden-Powell, who urges youth to cultivate an observant eye and deductive reasoning.

On this latter point let the Chief Scout speak for himself. "Personally," he writes, "I got hoicked into Scouting, through my Colonel sending me to gather information because I had apparently acquired a habit of noticing small signs and reading a meaning from them: in other words, Observation and Deduction. Thanks to this, I gained some of the most exhilarating experience in a kind of glorified detective work." Quoting instances from his own adventures in the Matabele campaign and the defence of Mafeking, he says: "It doesn't seem right, somehow, that this science of observation and deduction, which forms so valuable an asset in a man's character, is not as yet included in the school curriculum." He also stresses the educative value of theatricals, which, in his time at Charterhouse, Dr. Haig-Brown encouraged as imparting confidence in public speaking and self-expression.

Even in the choice of a wife, it appears, the tracker's craft may prove useful. Having concluded the stirring tale of his soldiering days—"My Life Number One," as he calls it—which occupies nearly nine-tenths of the book, and ends with his leaving the Army in 1910, Lord Baden-Powell turns to his "Life Number Two," sketching more briefly the origin and vast growth of the Boy Scout movement, and of the Girl Guides under his wife's leadership. The beginning of this "second life" was marked by his marriage, and this was how it came about. "I had practised the art of deducing people's character," he says, "from their footprints and gait. Native trackers the world over read the character as well as the actions or intentions of the footprinter, e.g., toes turned out imply a liar, outside heel depression means adventurous, and so on. . . . I noted where a girl—a total stranger to me and whose face I had not seen—trod in a way that showed her to be possessed of honesty of purpose and common sense as well as of the spirit of adventure. . . . Two years later, on board my ship for the West Indies, I recognised the same gait in a passenger." (It was the same girl.) "So we married," he adds, "and lived happily ever after."

Just as Lord Baden-Powell's life divides naturally into two parts, so his book, which is not a formal autobiography, but, as he puts it, "a sort of hotch-potch," has a two-fold appeal—first as a narrative, and second as a philosophy of life. In both respects it is a work of outstanding distinction—an Everest among the foothills of contemporary reminiscence. It is the record of a joyous life, full of zest in action, travel, and sport. On its ethical side it is an invigorating tonic, a potent antidote to modern cynicism and irreligion. Here is the man whose "call to youth" had so wonderful a response, telling his own adventures, and illustrating them, with inimitable humour of pen and pencil; and at the same time bearing witness to the faith that is in him—that simple creed of Health, Happiness, and Helpfulness, amply realised in his own career, in which he sees the best hope of curing the ills of the world. Although scouting is in its origin a military pursuit, and he himself remembers his practice thereof against the Matabele as the happiest part of his life, the "happy warrior" has turned peacemaker, and it is to Scout principles that he looks as a reconciling influence among the nations.

As the reader takes leave of Lord Baden-Powell sitting in his garden "at the close of a perfect day," where "all

is peace in the home at dusk," it may not be unfitting to introduce here some books about the most tranquil of man's occupations. Those interested in the history of English horticulture will be charmed by a newly discovered seventeenth-century work, "THE GARDEN BOOK OF SIR THOMAS HANMER." With Introduction by Eleanor Sinclair Rohde. Illustrated (Gerald Howe; Limited Edition; £1 rs.). Although the manuscript, dated 1659, was apparently intended by the author for publication, the present edition is the first. The illustrations consist of a coloured frontispiece (a portrait, by Cooper, of the author as a middle-aged man in 1670), an earlier portrait of him as a young man, by Van Dyck (accidentally destroyed in 1914 in a fire at Barton Hall, Suffolk), and two pages from his manuscript in facsimile. Like Lord Baden-Powell, Sir Thomas Hanmer was at one time a soldier, as indicated by his armour shown in the Cooper portrait. He fought on the Royalist side in the Civil War.

is no mention of a translator. Its object is to make water gardening more popular.

To all of us, I suppose, a flower is a thing of beauty, even if we know nothing about its growth or cultivation. The average person adorning a room or a table with flowers does not seek expert aid, or read books on the subject, but I can well understand that those who do so on a large scale, as for public banquets or dinner-parties, and also exhibitors at flower shows, will find extremely useful and suggestive such a work as "THE ARRANGEMENT OF FLOWERS." By Mrs. Walter R. Hine. Illustrated (Scribner; 12s. 6d.). Although, with its numerous and exquisite photographs, it might be called a "luxury" book, yet one of the author's objects is to save her readers both time and money. "Most amateurs," she remarks, "use enough plant material in one vase to make half-a-dozen compositions of far more beauty and artistic merit." Yes, there is more in arranging flowers than one might at first suppose.

Wherever there are flowers growing someone is apt to put the question answered in "WHAT BUTTERFLY IS THAT?" A Guide to the Butterflies of Australia. By G. A. Waterhouse, F.R.Z.S., Honorary Entomologist, Australian Museum, Sydney. With thirty-eight Plates (mostly in colour) by Neville W. Cayley, F.R.Z.S. (Sydney: Angus and Robertson; 12s. 6d.). This is the third book, emanating from the same publishing house, on Australian natural history that has come my way of late, the others being "What Bird is That?" and "Australian Finches." The butterfly volume, like the others, is remarkable for the beauty and abundance of its colour illustrations (the only satisfactory method in works of this type), for the enthusiasm of the author, and for the wealth of information, concise and well arranged, on life history, coloration, and distribution. Australia appears to be as rich in butterflies as in birds, and this attractive volume, designed "for popular purposes," should be very welcome to students of a fascinating subject.

Several other books deal with another branch of nature study—animal life. The romance of specimen-collecting is admirably represented in "THE TRAIL THAT IS ALWAYS NEW." By Willoughby P. Lowe, Collector for the British Museum (Natural History). Illustrated by H. G. Grönvold and J. P. W. Lowe (Gurney and Jackson; 16s.). The author has spent a life-time on his adventurous task, which has carried him all about the world, and here he has picked out the "plums" of his experience. He takes us in turn to the Rockies, the Philippines, African islands and the Kru Coast, Kenya and Uganda, Port Said, the Red Sea, the Nile, West Africa, Darfur, Siam, Burma, Gambia, and Madagascar. In Siam the choking of rivers by water-hyacinths provides a contrast to aquatic gardening in Europe. Mr. Lowe, like Ulysses, "cannot rest from travel." At the end he writes: "Once more I am starting off, this time to the borders of China."

The habits and humours of wild creatures in captivity, and accessible for observation to every Londoner, are delightfully described, with many amusing and sometimes thrilling anecdotes, in "THE ZOOLOGICAL GARDENS." By Gertrude Gleeson, B.A. With Photographs by W. S. Berridge (Sampson Low; 12s. 6d.). This is a book that every visitor to the "Zoo" should make a point of reading, if not possessing. The numerous and excellent camera studies enhance its charm. Photography has likewise been lavishly used to illustrate "ANIMALS ALL." By Harper Cory, Fellow of the Canadian Geographical Society (Country Life, Ltd.; 6s.)—an attractive picture book of wild life—captive and free—with short descriptive notes.

An amusing book of story poems for young folk, recounting, with a touch of satire, comic adventures of familiar animals, birds, insects, and fishes, is "THE CUNNING CHEMIST." And Other Rhymes. By N. K. McCausland. Illustrated by Sylvia Brettingham (Alexander Moring, 3s. 6d.). The chemist is a fox, whose williness suggests that he may be related to Br'er Fox. These verses run with a swing and have a distinctive quality, while the drawings are happily appropriate. C. E. B.



THE L.C.C.'S DEFENCE OF WESTMINSTER AGAINST SPOILIATION BY NEW BUILDINGS: THE PRESENT VIEW OF WESTMINSTER FROM THE LAMBETH SIDE OF THE RIVER (ABOVE); AND (BELOW) THE SAME VIEW WITH, SUPERIMPOSED, A BUILDING OF ABOUT THE SAME DIMENSIONS AS THAT SUGGESTED.

The London County Council, having learnt of proposals to erect buildings near Westminster Abbey, considered, at its meeting on March 27, a motion to schedule an area of over 21 acres in Westminster for town-planning purposes in order to protect the amenities of that part of London. Our photographs show what would be the effect of one of the proposed buildings, a block of offices in Abingdon Street.

In the literature of gardening high importance is claimed for this work, as the author was a prominent horticulturist, a close friend of John Evelyn and John Rea. His book is exclusively concerned with the characteristics of flowers and their cultivation, and contains no personal or literary allusions. As such it is one for the gardening devotee rather than the general reader. I had rather expected some romantic story to account for the long suppression of this "rare treasure" and its sudden emergence after some three centuries of oblivion. I was rather disappointed, therefore, by the note on the text contributed by Miss Ivy Elstob, under whose care the book has been printed. She can only tell us that "the MS. came into the hands of Messrs. Davis and Orioli in the ordinary way of business early in 1932." She does not make it clear how she came to be involved in the matter.

One particular form of horticulture, the aquatic, not apparently practised by Sir Thomas Hanmer, is treated by a modern writer on somewhat similar lines in "WATER LILIES AND WATER PLANTS." By Alexander Niklitschek (of Vienna). With five Drawings by the Author and fourteen Plates (Chatto and Windus; 10s. 6d.). The author, we learn, is a recognised authority on his subject on the Continent, and the book claims to be the first in English dealing solely with this type of gardening. There



## THE JAPANESE IN JEHO: A SUCCESSFUL CAMPAIGN IN "ARCTIC" CONDITIONS.



A VITAL FACTOR IN THE RAPID CONQUEST OF JEHO BY THE JAPANESE—LARGELY THE RESULT OF THE MOBILITY AND SUPERIOR EQUIPMENT OF THEIR FORCES: A DETACHMENT OF TANKS WAITING TO ADVANCE.



AFTER A BIG "BOUND" FORWARD: JAPANESE INFANTRY "DEBUSSING" FROM THEIR MOTOR-TRUCKS AND MOTOR-CARS—MANY OF THEM OF AMERICAN MAKE.



HARD WEATHER, WHICH, THOUGH IT MADE THE GOING GOOD FOR MECHANICAL TRANSPORT, DEMANDED GREAT SACRIFICES ON THE PART OF THE ADVANCING TROOPS: JAPANESE INFANTRY ON THE MARCH IN ARCTIC CONDITIONS.

ALMOST exactly a week after the opening of the main operations the Japanese occupied Jehol City (March 4), after a series of rapid and brilliantly executed advances through the Province from several points. The Japanese were reported to have suffered more casualties from frostbite than from bullets. With their specialised training for winter mountain warfare, the Japanese troops fully upheld their reputation for hardihood under extreme climatic conditions. Great feats of endurance were performed, in particular by General Mogi's cavalry and General Hattori's brigade. Averaging more than fifty miles a day, the Mogi cavalry swept across the arid wastes of the Gobi desert through snowstorms and very hard frosts. The vanguard of the Hattori brigade covered fifty miles on March 1, fighting a number of engagements by the way. On the other hand, the hard weather in Jehol was in a large degree essential to the Japanese advance. With the country frost-bound, swept by biting winds and driving snowstorms, it was difficult for the defenders to entrench themselves properly; while the attackers could move their (largely mechanised) transport forward rapidly on a wide front.



TRANSPORT BY AIR IN FROSTBOUND JEHO, WHERE ROADS ARE EXTREMELY PRIMITIVE: AN AEROPLANE OF THE MANCHUKUO AIR TRANSPORT CO. DROPPING PROVISIONS ON THE FROZEN TELINGHO RIVER, NEAR CHAOYANG.



PHOTOGRAPHED IN JEHO IMMEDIATELY AFTER THEIR ENTRY: THE GENERAL AT THE HEAD OF THE JAPANESE SIXTEENTH INFANTRY DIVISION, WITH HIS STAFF.



## THE JAPANESE IN JEHO: "MORE CASUALTIES FROM FROSTBITE THAN FROM BULLETS."



JAPANESE ADVANCING OVER THE LAST RISE BEFORE COMING IN SIGHT OF JEHO: A PHOTOGRAPH (TAKEN FROM AN AEROPLANE) THAT DOES NOT GIVE EVIDENCE OF ANY SERIOUS RESISTANCE TO THEIR ADVANCE.



ONE OF THE LAST SKIRMISHES WITH THE FUGITIVE DEFENDERS OF JEHO BEFORE THE JAPANESE ENTERED THE CITY: TROOPS ADVANCING IN OPEN ORDER (BUT, APPARENTLY, WITHOUT CASUALTIES) AT TIEN-LUNGSHAN.



A TYPICAL PANORAMA OF THE METHODICAL JAPANESE ADVANCE: AN ARTILLERY OBSERVATION-POST (WITH RANGE-FINDERS) ON A HILL IN THE FOREGROUND; AT THE BACK ADVANCING INFANTRY, AND GUNS IN POSITION IN THE OPEN.



DETRAINING GUNS AT THE RAILHEAD AT PEIPIAO (A JAPANESE "JUMPING-OFF" POINT IN JEHO): ARTILLERYMEN AT WORK IN A RAGING BLIZZARD.



A WAR CORRESPONDENT IN MANCHURIA: THE REPRESENTATIVE OF A JAPANESE NEWS AGENCY WITH HIS SPECIAL FLAG, ATTENDANTS, AND CAMERA.

THE news of the actual fall of Jehol itself came as a considerable surprise, because it was thought in many quarters that Chinese resistance would stiffen as their troops were driven in on the capital of the province—round which they would have had leisure to strengthen artificially a number of naturally formidable defensive positions. So long as the Chinese could maintain themselves on the hills commanding the narrow valleys radiating from the city, it would have been possible to prolong resistance, at least until a thaw disorganised the Japanese plans—provided that adequate shelter could be made for the defenders from machine-gun fire and aerial bombing. But defences such as these were evidently not found in most places. Militarily ill-equipped, completely without aeroplanes to fight the Japanese machines, and with inadequate commissariat arrangements, the Chinese troops were unable to fight bravely as they did at Shanghai last year. The trenches that they had dug became death-traps; while aeroplanes are said to have preceded the Japanese tank attacks (the Chinese do not appear to have brought up any tanks here) and swept the roads behind the Chinese lines, along which reinforcements would move up.





71ST HIGHLAND LIGHT INFANTRY—BANDSMAN, REVIEW ORDER: 1849.

The 72nd Highland Regiment of Foot was raised in 1777, but it was later renamed the 71st, and in 1800 it was clothed as light infantry, with a doped shako for the men. In 1834 the regiment assumed tartan trousers.



61ND GORDON HIGHLANDERS—PRIVATE, REVIEW ORDER: 1798.

The 100th Gordon Highlanders, later the 92nd, were raised in 1794. In 1799 the coats were closed down the front, with higher collars, and bands of white lace across the chest. The tails, as a result of service conditions, were made much shorter.



1ST THE ROYAL SCOTS (THE ROYAL REGIMENT)—ENSIGN: 1792.

The Royal Scots, the oldest British regiment, attained regimental status in 1633 and celebrated its bicentenary on March 25. Its earliest nucleus is to be found in the Scottish Companies of Henry of Navarre.



72ND DUKE OF ALBANY'S OWN HIGHLANDERS—PRIVATE, LIGHT COMPANY REVIEW ORDER: 1824.

During the peace which followed Waterloo, Army dress reached, perhaps, its highest pitch of dandyism. This uniform shows the plucked waist and skin-tight sleeves typical of the period.

## SOLDIERS: AN EXHIBITION OF STATUETTES.



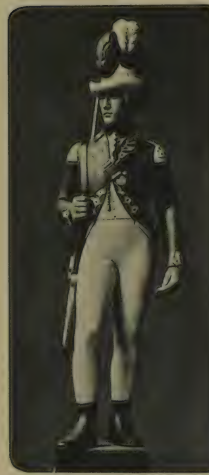
73RD REGIMENT OF FOOT—FIELD OFFICER, LEVEE DRESS: 1816.

This officer, in levee dress, carries a flat cocked hat which developed gradually from the broad-brimmed hat of 1669, through the three-cornered cocked hat of Marlborough's campaigns (still worn by the Chinese pensioners), which endured up to 1783.



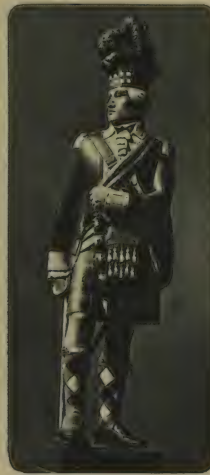
COLONEL THE EARL OF MAR'S GRENADIERS, LATER THE ROYAL NORTH BRITISH GRENADIERS—PRIVATE: 1678.

The Grenadiers (introduced in 1678) wear a head-dress of foreign origin. They carry a "bull" (velvet Fustian), and hand grenades, abolished about 1710, but revived in the war.



2ND ELICK WATCH, LATER 71RD HIGHLAND REGIMENT—PRIVATE, GRENADIER COMPANY, INDIA: 1778.

Before the appearance of the shako (first pattern, 1800), regiments in India wore at first (as here) a tall conical stove of fibre hat, linen-covered; later a black bowler-shaped head-dress.



73RD HIGHLAND REGIMENT, LORD MELROD'S—OFFICER: 1778.

In the middle of the eighteenth century a piece of burlap or, at here, a tuft of cotton feathers is added to the military bonnet, developing by 1812 into the famous feather, or "feathered" bonnet, of the Highland regiments.

AN exhibition of the Scottish Military Statuettes (1633-1918) from the Scottish Naval and Military Museum, Edinburgh Castle, is to be held at the R.B.A. Galleries, Suffolk Street, Pall Mall, from April 5 to 22. The statuettes are the work of Mr. C. D'O. Pilkington Jackson. There are alone on one hundred in all, each carved in Scots oak to the scale of 2½ inches equalling one foot, so that each figure represents a six-foot man with arms and accoutrements in proportion. The horses vary from fifteen-three to seventeen hands. The statuettes are in every case painted. Our readers will be able to obtain a still better idea of the extreme accuracy and artistic excellence of these miniature statues when, in a future issue, "The Illustrated London News" reproduces a further selection in colour. Mr. Stanley Casson, in his Introduction to the catalogue of the exhibition, writes as follows: "These splendid miniature statues, which have been carved and painted by Pilkington Jackson and his



THE ROYAL REGIMENT OF SCOTS DRAGOONS—PRIVATE: 1634.

The evolution of uniform in the British Army is well illustrated by the four fine equestrian statuettes along the foot of these pages. This famous corps, now called the Royal Scots Greys, was raised in Scotland in 1678, and wore, at first, wine-grey coats under their buff-leather jerkins. In 1702 the regiment is first described as riding grey, or white, horses. When originally formed they had oblong-tailed iron helmets, and were armed with a match-lock, sword, bayonet, and pistols, with bandoliers.



2ND OR ROYAL NORTH BRITISH DRAGOONS—CORNET, WITH KING'S GUIDON, SERVICE DRESS: 1815.

The Scots Greys have been known by various names. At the Scots Dragoons they served under William III. in Flanders, and, in 1702, as the Grey Dragoons in the Low Countries. In 1703 the regiment bore the title of Royal North British Dragoons, which it retained till 1877, when it became the 2nd Dragoons (Royal Scots Greys).



2ND OR ROYAL NORTH BRITISH DRAGOONS—SERGEANT, REVIEW ORDER: 1832.

Napoleon is supposed to have referred to the Greys at Waterloo as "ces terribles chevaux gris", in recognition of their fighting qualities. At that battle they captured an "eagle" of the 45th French Line Regiment. Their roll of battle honours includes the Crimea, South Africa, and the Great War.



2ND OR ROYAL NORTH BRITISH DRAGOONS—PRIVATE, LIGHT MARCHING ORDER: 1807.

A great change in the appearance of the Greys has occurred by 1807 since the time of their formation. The iron helmets which they wore at first were changed about 1664 (bottom left) to a steel skull-cap, worn on service under the head-dress until about 1760. During the early period hair was worn long, then cut fairly short, or, for officers, in the form of artificial perukes or wigs, but later the wig (turban) or the club was introduced, at first for officers in 1730, and also hair powder. Moustaches with or without "imperials" were not uncommon up to about 1665.

group of assistants . . . are no puppets. Indeed, the word "statuette" is a wholly inadequate term to apply to them. For they are rather statues in miniature. . . . It will be observed that in each figure the texture of the wood is in no way impaired by the use of paint. Indeed, it is emphasized. A number of artist-craftsmen co-operated under Mr. Jackson to produce these admirable works of art, and the whole group was completed within about four years. The exceptionally arduous task of verifying each minute detail of dress and equipment has been conscientiously performed, and the meticulous care with which each detail has been accurately placed in position in no degree impairs the great naturalness and vigour that these statues possess. Each figure, moreover, is essentially Scottish in character, and typical of his period and rank.

REPRODUCED BY COURTESY OF THE SCOTTISH NAVAL AND MILITARY MUSEUM.



# THE FASTEST GRAND NATIONAL— WON BY AN AMERICAN WOMAN'S "£1" HORSE.



THE FINISH OF THE GRAND NATIONAL—WITH THE RIDERLESS APOSTASY FIRST PAST THE POST: MRS. F. AMBROSE CLARK'S KELLSBORO' JACK WINNING; WITH REALLY TRUE SECOND, AND SLATER THIRD.



AT BECHER'S, THE MOST FAMOUS OF ALL THE JUMPS, DURING THE SECOND ROUND: THE RIDERLESS APOSTASY DETERMINED TO PERSEVERE TO THE END!



THE TWO "JACKS" AT THE LAST FENCE: PELORUS JACK, WITH W. STOTT UP (LEFT), WHICH FELL ON LANDING; AND KELLSBORO' JACK, WITH D. WILLIAMS UP, THE WINNER.



THE FALL OF PELORUS JACK AT THE LAST FENCE: D. WILLIAMS, ON THE WINNER, KELLSBORO' JACK, LOOKING BACK AS HIS MOST DOUGHTY RIVAL SINKS TO THE GROUND.



THE FALL OF PELORUS JACK AT THE LAST FENCE: W. STOTT, THE JOCKEY, LOOKING DISCONSOLATELY AT HIS MOUNT, WHICH MADE A BAD LANDING WHEN SLIGHTLY LEADING KELLSBORO' JACK.



THE WINNER OF THE GRAND NATIONAL—IN THE RECORD TIME OF 9 MINUTES 28 SECONDS: MRS. F. AMBROSE CLARK'S SEVEN-YEAR-OLD GELDING PHOTOGRAPHED IMMEDIATELY AFTER THE RACE ON MARCH 24.

The Grand National, run on Friday, March 24, was won by Kellsboro' Jack in the record time of 9 minutes 28 seconds, in which connection it should be added, for the benefit of the uninitiated, that the distance is 4 miles 856 yards. Kellsboro' Jack's owner, Mrs. F. Ambrose Clark, is an American woman who is nearly as well known in the hunting field in this country as is her husband. As to her ownership, we quote "Hotspur," in the "Daily Telegraph." "I should like," he wrote, "to tell a perfectly true story as to how Mrs. Clark

came to own the horse at all. Mr. and Mrs. Clark's trainer, Ivor Anthony, made up his mind that Mr. Clark was a very unlucky man, and one day he said to him, 'You are very unlucky; I wish you would make a present of Kellsboro' Jack to your wife.' Mr. Clark may have been slightly surprised at the request, but he evidently thought it over, for he later said to his wife, 'Give me a pound and I'll give you Kellsboro' Jack.' Mrs. Clark promptly produced the £1, and that is how she is the proud owner of the Grand National winner."



## THE MUSK RAT MENACE: THE NEW METHOD OF PROBING AND TRAPPING.

DR. PUSTET, THE GERMAN EXPERT INVITED TO ENGLAND TO HELP ORGANISE OUR MUSK RAT CAMPAIGN, HERE DESCRIBES HIS "TACTICS."

*Translated from an Article by DR. A. PUSTET, of the National Biological Institute of Munich.*



HERR ROITH, THE EXPERT BAVARIAN MUSK RAT TRAPPER, INVESTIGATING A BANK BURROW: A PHOTOGRAPH SHOWING THE IRON PROBE USED TO LOCATE MUSK RAT RUNS.

*The keeping of musk rats in Great Britain is to be prohibited by a recent order of the Ministry of Agriculture. The existing animals have, however, to be wiped out. Dr. A. Pustet, the author of the highly interesting article on this page, was in England in January to take part in the campaign against the plague of musk rats in Shropshire. He is a leading member of the National Biological Institute of Munich. With him came Herr Adam Roith, the chief trapper working under the Bavarian Government. Their methods have resulted in the destruction of thousands of musk rats in Bavaria. Herr Roith is still here.*

THE musk rat was imported into Bohemia from America in 1905, and appeared in Bavaria at the beginning of the Great War. At first its ravages were combated in the manner generally employed by trappers for catching

and the trapper was not obliged to leave his traps and apparatus at the mercy of thieves. The system is adaptable to all sorts of waters, and consists of forcing the musk rats to go through the runs in the banks of waterways and lakes, or to take to definite channels in the water itself, and, consequently, enter specially designed traps placed in the paths they travel. This style of trapping is known as the "probing, or disturbance," method. By it, every musk rat in a burrow, and often in a whole lake or pond, may be caught at the first attempt.

The preliminary task for the trapper following this method is to determine the number of musk rat burrows and to ascertain which of these burrows are used. He will be able to do this through various signs if he directs his attention to the water in front of the burrows. The burrow (illustrated on this page) consists of a system of runs, made from the water side, terminating in a hollowed space as high up in the bank as possible, so as to provide a dry nest. The mouths of the runs are under water. An inhabited burrow is located by observing the debris of fresh vegetable matter which has been bitten off by the musk rats and either drawn into the run or left floating on the water in front of the run, or at the bottom of the water below the run; while another indication is when the water is slightly cloudy by the mouth of the run, in consequence of earth having been thrown out.

If the surface of the water is covered by vegetation the trapper must clear a sufficiently broad strip along the margin to enable him to obtain an unhindered view of the run-system and not to miss a single entrance. Many of these burrows are camouflaged in a masterly manner; but there are often signs, such as excreta and sometimes footprints—where the character of the soil will permit—which definitely prove the presence of musk rats. In such a case the iron probing-stick is used. The trapper probes the runs as near the water as possible, working from above them. If he finds that the resistance to the probe remains constant at the greatest depth, he withdraws the probe and repeats the performance a few inches further on in a parallel direction. If the probe suddenly encounters

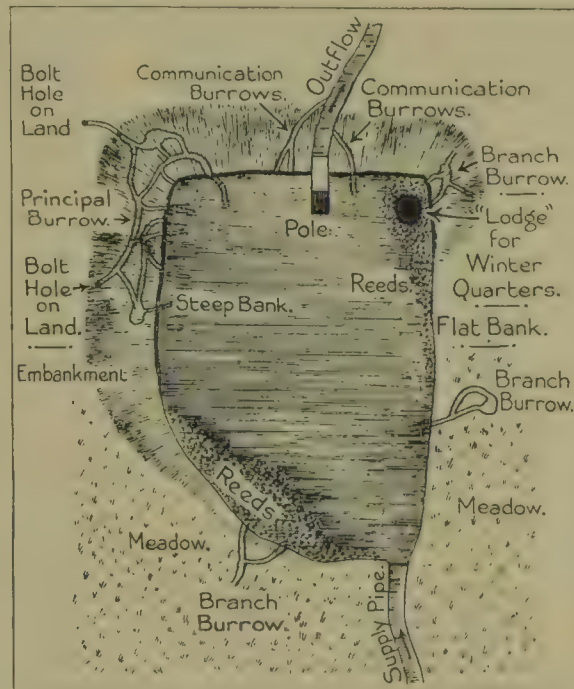
no resistance, it denotes that it has entered a run to the burrow. Repeating the process will determine all the runs of a burrow.

The whole business of determining the runs has to be done with the greatest care, in order that the musk rat may not be disturbed too soon; yet one run overlooked may render the whole operation fruitless. The trapper keeps as near to the water as he dare and avoids any unnecessary tramping about on top of the runs. When the occupied burrows have been determined the trapper proceeds to place his traps. At the mouth of the principal runs he places large collective cage-traps capable of containing several animals ("box," or "eel-basket," traps); while the smaller runs are set with special gins, intended to catch individuals.

Then the probing begins. It is essential to make the musk rats leave the burrow. For this purpose the pointed iron probe is again employed; being worked at some distance from the shore, where all the runs meet and the nest is situated. As soon as it is found that the probe has been thrust into a considerable hollow space, it is quickly agitated, in order to disturb any animals in the run. If the position happens to be near the musk rats' nest, the frightened animals attempt to leave the runs at once, and rush into the traps. If

this does not happen, the animals have to be driven forwards by carefully probing all the runs from the nest towards the water. In such a case, they generally hesitate to enter the traps and stop at the mouth of the run for a considerable time; then usually they will rush into the trap. When the probe will not force the musk rats into the traps, or if the soil is unfavourable, or if the ground is so frozen that this process cannot be employed, then the trapper uses a gas rocket. A small hole is made in one or more places in the runs, and a lighted rocket is thrown into the run. The strong smoke emitted generally drives the animals into the traps.

Generally, the whole of the family will be found in one burrow. This consists, in the first spring, of one adult pair. From April onwards the number is increased by



### THE RAPIDITY OF THE MUSK RATS' OPERATIONS: NINE WEEKS' WORK AT A GERMAN POND.

In July a pair of migrant musk rats settled in this pond, and early in the September they began to build winter quarters. On the 26th of September, the two adults and six young ones were caught in nets fixed to the supply and outflow pipes. In nine weeks they had constructed one main burrow, three branch burrows, two communication burrows at the outflow, and one "lodge" for the winter.

*Reproduced from "The Musk Rat," by Dr. Johannes Ulbrich; published by C. Heinrich, Dresden.*

from four to fourteen young of the first litter, and in the course of the summer the already large family is increased by the second and third litter. If the summer has been warm, the latter may be born as late as September or October. During winter and until the spring migration and mating season, the young ones of the last litter generally remain with their parents. Consequently, by the probing method it is possible to have good catches all the year round.

By careful adaptation, this system can also be used at the winter houses of the musk rats; or animals can be driven from their winter houses to the bank runs. These "houses" consist of large hollow mounds of vegetable matter collected for winter feeding and temporary helter. In winter time a collection of air-bubbles under the ice shows the trapper where the chief runs and burrows are situated. He only needs to make a hole in the ice and to place his traps accordingly. Speaking generally, the method of catching by probing, even in difficult situations, is a quick one. The trapper only requires one set of traps in order to be able to deal with several infested areas in one day, so that large catches are possible in the shortest time over an extensive area.

The experienced trapper will always make it a principle to avoid any destruction of the banks of water-courses and of the burrows themselves, because he knows that burrows suitable for catching, when they have been cleared, are immediately occupied by migrating musk rats. Consequently the digging of new runs and damage to banks is avoided; at the same time giving this advantage to the trapper that he can prepare the burrows, after completing his probing operations, for his next visit. When he returns to the same place some time afterwards, he only requires to visit the runs that he has already located.



AFTER A DEMONSTRATION OF HIS METHODS (INCLUDING THE USE OF SMOKE-BOMBS) AT AUCHTERARDER, IN SCOTLAND: HERR ROITH (WHO IS HELPING WITH THE TRAINING OF MUSK RAT TRAPPERS IN SHROPSHIRE AND IN SCOTLAND), WITH A NUMBER OF CATCHES.

small predacious animals such as the stoat, weasel, and marten. The traps employed for this purpose are small so-called gins, and a break-back trap with a spanned wire attachment. But in course of time, owing to the rapid increase in the numbers of the musk rat, it became necessary to adopt more intensive methods.

The musk rat trapper, working in the old style, placed his traps in the evening and left them to their fate. He had to go next day to the trapping area to inspect the traps. If nothing was caught on the first night he had to repeat his journey until he had succeeded. Even if he was finally successful, he very often lost the fruit of his industry through the traps and their contents being stolen during his absence. Nor was it found possible to catch the requisite number of musk rats in a comparatively short space of time and so clear large areas of the pests.

After many years, under the direction of the Bavarian State Institute, aided by the chief Bavarian trapper, Herr Adam Roith, a new and very successful way of trapping was evolved. This, in addition to obtaining the largest possible number of animals, saved a great deal of time,



TAKING ALL THE MUSK RATS IN A BURROW AT ONE "COUP" BY THE "DISTURBANCE" METHOD: PLACING ONE OF THE CAGE-TRAPS AT THE MOUTH OF A RUN.



ANOTHER METHOD EMPLOYED BY THE GERMAN EXPERTS: A "BOX," OR "EEL-BASKET," TRAP BEING PLACED IN THE MUSK RATS' SWIMMING CHANNEL.



# The World of the Theatre.

By J. T. GREIN.

## EMOTIONAL OPPORTUNITY.

HOW the actor or actress welcomes the opportunity to give emotion its full movement on the stage!—for all the histrionic arts combine in an attack on the sensibilities of the audience, and if the assault is successful a genuine effect is created. We are at once stirred and subdued. But the opportunity may be of two kinds—the skilfully designed moment which the playwright has devised—a theatrical effect; or the development rising

emotional opportunities spring out of farce, and the less sophisticated may look for their handkerchiefs. But these effects, where they succeed, have their roots in emotional memories—in the authentic Dickens and not in this bald melodrama.

## IS THE BROADCAST PLAY SATISFACTORY?

A controversy has arisen around the moot question whether the broadcast play creates in the hearer the illusion which is its aim. Captain Eckersley, who for years was associated with the B.B.C., says "No," and avers that in all his career he had listened to but a couple of plays that had touched him by their dramatic effect. On the other hand, Mr. Val Gielgud, for the defence, recalls a string of plays

comedian whose work is as penetrating as an etching has roused nearly as much laughter in the armchair as in the stalls. But these are exceptions. Quite impartially, and with due recognition of Mr. Gielgud and his henchmen's efforts to mould sound into a surrogate of the form concrete, I feel that the right technique has not yet been found. Nor is it logical to drag in the kinema and its development by the "talkies." The silent film satisfied us because we saw and could string together the action by aid of the captions. And now that the sound-presentation is nearly perfect, we are so spelled by the combination of vision and hearing that we scarcely notice the absence of colour. But the broadcast play has other drawbacks to overcome. The spoken word, thrust, as the French say, *dans le néant* (by unseen lips), demands the double effort which does not apply to the modern film. It strains our attention as well as our intellect. It exacts from us what the theatre gives us ready-made. Often their mass-scenes of multitude, upheaval, and noises mean nothing to us because they blur our conception. Often a complicated episode—say, a

murder or a robbery—means nothing when heard in the study, because we are apprised of the result but do not see the action. Hence the real dramatic moment goes for naught. Therefore, some way has to be found which creates reality by sound only, and yet rouses the same feelings as a live play does on the stage.

It is therefore not only a question of technique, but one of psychological perception. The broadcast dramatist must understand how to write dialogue which crystallises action, emotions, characters in such words as make us see the action steadily and whole. Here and there, I remember, this has come out in one-act plays of very few characters, particularly in duologue. For the action was concentrated; there was no need for paraphernalia, no "noises behind," no "stunts"; the words pure and simple conveyed all that was intended; there was nothing to deflect concentration. To put it quaintly, yet perhaps aptly, the hearing assimilated the power of vision and thus drew before our minds the picture and mental impression it was intended to convey. I firmly believe that the cult of one-act plays, gradually developed into a more ambitious form—say, two acts and three, with

very few personages and hardly any accessories (props, noises, all manner of mechanical aid)—will be the pathfinder of the desired formula. After all, broadcasting is still in its infancy, and its progress is one of the wonders of this age rich in miracles, and constant plodding and experimenting may suddenly discover the dramatic philosopher's stone. So do not let us scoff, but pray for enlightenment.



A LAUGHABLE INTERLUDE IN THE DISTINGUISHED TRAGEDY OF "THE LAKE," AT THE WESTMINSTER: A CORNER OF THE MARQUEE IN WHICH THE RECEPTION TAKES PLACE AFTER STELLA'S (MARIE NEY) MARRIAGE TO JOHN CLAYNE (KYNASTON REEVES), THE YOUNG MAN WHOM SHE AT FIRST DISLIKES, AND WHO AFTERWARDS AFFORDS HER HER BRIEF TIME OF HAPPINESS.

"The Lake," the play by Dorothy Massingham, may be said to present the tragic history of Stella's struggle for spiritual integrity—against a background which is dominated by rich, unimaginative, and possessive people. The tragedy, however, has one extremely amusing interlude, which partakes of the nature of really fine comedy. This takes place in the marquee in the rain, after the wedding. The dripping finery of the guests, and slightly forced gaiety, add a scene of comedy to the distinguished tragedy of the play.

from the conflicts of character, marching inevitably towards their crisis—a dramatic opportunity. The first throws the onus on the player, and only on the strength and vibration of the personality can the emotional moment be converted into achievement. It would be true to say that in our theatre this is the chief reliance in the ordinary run of plays, which have little more permanence than the well-written magazine story and no higher object than filling an evening with pleasant entertainment. In "Gay Love," at the Lyric, the elements of comedy and drama are mingled, and find a unifying string in the capricious Gloria, who runs through the moods as a pianist might play a chromatic scale. We cannot be carried away on a tide that surges in a sudden gust of passion or gathers momentum because the machinations of the story are too apparent. Yet we can discover interest in the personalities, and the emotional opportunities afforded to Miss Margaret Bannerman, violently emphasised when she flings the champagne into the face of the man she loves, secure a valid theatrical effect. We are in the realm of melodrama, of black *versus* white, just as we are in Mr. Eugene O'Neill's "All God's Chillun," at the Embassy, where the playwright studies the problem of marriage between a white woman and a negro. But with this essential difference. Behind the American dramatist's work is the yeast of genius. There is less of craftsmanship and more of creative power. That creative energy, however, lacks the discipline of form and the control which art demands, with the result that the emotional opportunities come violently and without that preparation which would give them the impacts of tragedy. It is saved from hysteria by the simplicity and artistry of Mr. Paul Robeson, and by the subtlety and delicacy which belong to the portrait drawn by Miss Flora Robson. In less capable hands these emotional opportunities might well prove disastrous, for they could not be saved by the strength of the theme which is so spasmodically expended.

The poignant story of "Francis Thompson" is free from any suggestion of theatricality, and Mr. Ernest Milton's performance at the Royalty takes its strength both from the text and from the actor's imagination. Opportunities for emotional expression are here in quieter key, and they convince by their sincerity. In "Oliver Twist" at the Lyceum, our emotional reactions, if we have any, are fraught with memories. We live again through those childhood days when we swallowed Dickens's novel whole and asked for more. How we hated Fagin and Bill Sikes! How we pitied Nancy and loved Oliver! But this over-simplification for the stage robs the book of far more than it presents, though it follows the story faithfully. This is melodrama underlined twice over, and the players have no room for subtleties. Perhaps it is too old-fashioned; perhaps the regular playgoer will discover he has outgrown this quaint, ramshackle old form. The

which came as near the visionary form as the circumstances would allow. There is something to be said for both contentions, but the average hearer who is also a playgoer will scarcely admit that the play performed by audition only can bridge over the wide gulf between plastic representation and sound. For one thing, the verbal indications as to "business" and characteristics somewhat depose the whole conceit. We feel the machinery, but, as it were, we do not see the actuality. As somebody said recently, it is the difference between direct evidence and circumstantial evidence. The one is convincing; the other make-believe. Now and again a dramatic, and especially a comic, scene sounds alive. But unless the hearer is endowed with a vivid imagination—a gift denied to the majority—he has difficulty in aggregating the dialogue and the characters. He taps, as it were, in chiaroscuro. He has to force himself to believe in the dramatic tension and in the characterisation of the people and events he does not see. Nearly every week I devote a few hours to listening-in to a play, and all I obtain for my pains is the impression of a quaint mixture of sound that tries to masquerade as human beings and events that actually occur. Frankly, a broadcast comedy is more facetious than comic, and a drama only strikes home when the tirades of the main actors are so complete as to paint their individuality and emotions in words. Hence a Shakespearean fragment (with which most of us are familiar) is always more effective than a modern play. For in that case we can cull from memory of performances we have seen to supply that which is wanting in the transmission.

I would not go as far as Captain Eckersley in his flouting. I can delve from memory, at any rate, some scenes that have moved me by the vocal efforts of the performers; here and there a



THE HEROINE OF "THE LAKE": MARIE NEY AS STELLA.



"HARD TO HANDLE," THE FILM PLAY AT THE REGAL: A "CRASH" IN THE MARATHON DANCING CONTEST WHICH IS ONE OF LEFTY MERRILL'S (JAMES CAGNEY) PUBLICITY STUNTS, ROUND WHICH THE FILM IS WOVEN. Lefty Merrill stages a marathon dancing contest; but his partner runs off with the proceeds. He is persuaded to promote a grape-fruit stock selling scheme, but gets arrested for using the mails to defraud. He then starts an advertising campaign for grape fruit as a reducing food. This proves successful, and Ruth (Mary Brian), the girl of his choice, is induced to favour his suit.



HOME NEWS IN PICTURES.



THE BAILLIE-STEWART TRIAL.

Six persons were killed and seventeen injured when a great explosion in Carville Street, Gateshead, occurred on March 27. A steam navy was working in an excavation in the road, and it is thought that, in digging, it came in contact with a buried electric cable, or in some other way caused a spark which exploded a gas-main.—Some two hundred cars paraded London on March 26, bearing placards "Judea declares war on Germany. Boycott German goods." It was stated that an anti-German boycott had been arranged in the London wholesale mantle, woollen, and fur trades.—The Royal Scots (The Royal Regiment) celebrated the 300th anniversary of its attainment of regimental status on March 25. The Royal Scots are the oldest regiment in the British Army. An illustration of the uniform of the regiment in the eighteenth century will be found on page 466 of this issue.



THE DISASTROUS EXPLOSION AT GATESHEAD: THE SCENE AFTER FOUR HOUSES HAD BEEN BLOWN DOWN AND SIX PEOPLE KILLED.



THE CAMPAIGN OF BRITISH JEWS FOR AN ANTI-GERMAN BOYCOTT: FIXING A PLACARD ON A MOTOR-CAR IN LONDON.



THE TERCENTENARY OF THE ROYAL SCOTS: LIEUT.-GENERAL SIR E. A. ALTHAM TAKING THE SALUTE AT THE MARCH-PAST AT ALDERSHOT.



LIEUT. NORMAN BAILLIE-STEWART WHILE SERVING WITH HIS REGIMENT IN INDIA—HOLDING A BUCK WHICH HE HAD SHOT.



LIEUT. NORMAN BAILLIE-STEWART, SEAFORTH HIGHLANDERS, PHOTOGRAPHED IN ONE OF THE INTERVALS OF HIS TRIAL; WITH HIS ESCORT AND HIS COUNSEL.



LIEUT. NORMAN BAILLIE-STEWART CHATTING TO MR. NORMAN PARKES, CHIEF COUNSEL FOR THE DEFENCE.

As noted in our last number, the trial by court-martial of Lieut. Norman Baillie-Stewart of the Seaforth Highlanders, opened on March 20 at the Duke of York's Headquarters, Chelsea. The charges were under the Official Secrets Act, and were read out by the Judge Advocate, Mr. P. N. Sutherland Graeme, C.B.E., barrister-at-law, who is Deputy-Judge-Advocate General. The accused pleaded Not Guilty to each charge. The case against the accused officer was outlined, on March 20, by Major H. Shapcott, the Prosecutor. It was that he (the accused officer) had been in association with a foreign agent, and had communicated, or had attempted to communicate, to him information which might be useful to an enemy. On March 28 Lieut. Baillie-Stewart was found Not Guilty on Charges 3, 5, and 10; and it was announced that decision on the remaining seven charges would be promulgated in due course.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



"MOUSEHOLD HEATH, NEAR NORWICH": THE PAINTING OF THE WINDMILL BY "OLD" CROME. The beautiful and ancient windmill on Mousehold Heath, Sprowston, was completely destroyed by fire on March 23. Nothing was left but a heap of blackened bricks and charred woodwork, for the flames, fanned by a strong south-easterly breeze, had caused the superstructure to crash to the ground before the Norwich fire brigade could arrive at the spot. The mill was the subject of a well-known painting, now in the National Gallery, by John (Old) Crome, and is also mentioned in the works of George Borrow. It was about to be purchased for preservation as a memorial.



A FAMOUS WINDMILL, IMMORTALISED BY JOHN CROME, DESTROYED BY FIRE: THE MILL ON MOUSEHOLD HEATH. breeze, had caused the superstructure to crash to the ground before the Norwich fire brigade could arrive at the spot. The mill was the subject of a well-known painting, now in the National Gallery, by John (Old) Crome, and is also mentioned in the works of George Borrow. It was about to be purchased for preservation as a memorial.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: THE HYDE ABBEY CROZIER. This crozier-head, of copper richly gilt, was found about 1788 on the site of Hyde Abbey, Winchester, and may safely be attributed to the early thirteenth century. Relics of English ecclesiastical metal-work of the twelfth and thirteenth centuries are extremely rare, but this crozier-head proves the fine craftsmanship devoted then even to works in the baser metals.

By Courtesy of the Museum. Crown Copyright Reserved.



THE FOURTEENTH ANNIVERSARY OF FASCISM: SIGNOR MUSSOLINI AT THE PALAZZO VENEZIA. The return of Signor Starace, Secretary of the Fascist Party, to Rome from Milan was the signal for an enthusiastic Fascist demonstration on March 24. Signor Starace was accompanied by the Sansepolcristi, the early followers of the Duce, who in March 1919 founded at Milan the first Fascio di Combattimento.



THE HEAD OF THE RIVER RACE: THE LONDON ROWING CLUB WINNING FOR THE EIGHTH TIME.

The Head of the River Race, which the London Rowing Club has never yet failed to win during the eight years that the event has been held, was rowed from Mortlake to Putney on March 25. A vast number of crews competed in the race—twenty-five in the First Division, and many more in both the Sandwich and Clinker Divisions—and, in the fine weather prevailing, made a grand spectacle for a large crowd of onlookers.



A LIFEBOAT FOR BATHER-SAVING LAUNCHED AT HAMPTON COURT: THE "KENNETH GERALD."

On March 27 a miniature lifeboat, intended for the protection of bathers, pleasure craft, and fishing-vessels, was launched at Hampton Court: The Mayoress of Worthing performed the launching ceremony, naming the boat "Kenneth Gerald," in memory of the son of Mr. Howden and his comrade, who were together drowned off Worthing last year.

THE PRESIDENT OF THE ROYAL ACADEMY AND COLLEAGUES SELECTING PICTURES FOR THIS YEAR'S EXHIBITION: (LEFT TO RIGHT) MR. W. R. M. LAMB, SECRETARY; MR. WALTER J. TAPPER, A.R.A.; MR. F. L. M. GRIGGS, R.A.; MR. S. J. LAMORNA BIRCH, A.R.A.; MR. ALGERNON M. TALMAGE, R.A.; SIR WILLIAM LLEWELLYN, PRESIDENT; MR. ARNESBY BROWN, R.A.; MR. W. G. DE GLEHN, R.A.; MR. G. SPENCER WATSON, R.A.; MR. ALFRED TURNER, R.A.; AND MR. GILBERT LEDWARD, A.R.A.



A very great number of pictures has, as usual, been submitted to the Royal Academy for this year's Exhibition; and the task of selection is here shown in progress.



# A TIGRESS SWIMMING IN THE JUNGLE: REMARKABLE PHOTOGRAPHS TAKEN BY A PHOTOGRAPHER DISGUISED AS A TREE.



PHOTOGRAPHED BY A PHOTOGRAPHER CAMOUFLAGED AS A TREE AS SHE CAME DOWN FOR HER MORNING DRINK, BY THE FIRST LIGHT OF DAWN: THE TIGRESS LOOKING ROUND HER ON EMERGING FROM THE JUNGLE.

The very unusual photographs here reproduced were taken by Captain Norman Franklin in the huge game reserve belonging to the Nizam of Hyderabad. The game there is, of course, absolutely wild. On this occasion, Captain Franklin tells us, he himself was dressed up in leaves and branches to look like a tree, the better thereby to observe the animals on the banks of a small river. It was just sunrise when he caught sight of two tigers coming down for their morning drink. They were evidently attracted by the smell of the carcase of a young buffalo which lay near Captain Franklin, by way of bait. Captain Franklin stuck a bit of meat on a pole and held it out to them; when, to his great surprise, the tigress jumped into the water and began to swim across. Not only is it very unusual for a tiger to take to water in this way, in order to approach a man, but the fact that it was by this time quite light makes the beast's behaviour doubly remarkable. She swam along, looking up in a puzzled way at the "tree" which held out the food to her; and at last Captain Franklin thought it best to throw the meat at her before she came any nearer. (He only had a revolver with which to defend himself.) Thereupon she grabbed the meat and vanished into the jungle.



SWIMMING TOWARDS THE BAIT HELD OUT BY THE PHOTOGRAPHER—AN ALMOST UNPARALLELED THING: THE TIGRESS MOVING EASILY IN THE WATER ("FAR QUICKER THAN THE AVERAGE DOG"); AND THE TIGER ON THE BANK.



ABOUT TO TAKE TO THE WATER: THE TIGRESS GAZING INQUISITIVELY IN THE DIRECTION OF THE PHOTOGRAPHER (DISGUISED AS A TREE) AND AT HIS BAIT OF MEAT.



THE TIGRESS IN THE WATER BELOW THE PHOTOGRAPHER: THE EMPRESS OF THE JUNGLE LOOKING UP IN A PUZZLED WAY AT THE "TREE" HOLDING OUT MEAT.





## A PAGE FOR COLLECTORS.

### GLASS AND SILVER CANDLESTICKS.

By FRANK DAVIS.

accuracy of a machine, but by the delicate, nervous touches of the human hand! Were the glass candlesticks of the period deliberate copies of silver prototypes? It is hard to say—or, rather, hard to

are, of course, air-bubbles, and were much in favour for the baluster-stem wine-glasses before it became necessary to devise a lighter glass.

I see I talked about the evolution of the wine-glass on this page as long ago as July 20, 1929. Perhaps that is sufficiently far back in history for me to remind readers how, in 1745, the whole glass-making industry was threatened with extinction by an excise duty upon its raw material. Up till then, glass was sold not by the piece, but by the pound, so that it was to the interest of manufacturers to give as much weight as possible. As soon as the duty came into operation glasses had to be lighter and slighter, and all sorts of pleasant little tricks—air-twists and such-like—were devised to tempt the market. But I imagine that a hundred and more glasses were made and sold for one candlestick, so that there was neither the necessity nor the temptation to do much more than give a genteel rendering in glass of the silver article.

The last two illustrations, of the last years of the seventeenth-hundreds, are bringing us within easy distance of all sorts of nineteenth-century curiosities.

This type, with its "drops," worries me, because it makes me think of talkative old ladies nodding their heads, and as they nod, so their long earrings move from side to side—I admit, a perfectly silly prejudice. No; these things, fussy though they are, with their circular or round metal bases, with or without feet, are not as bad as all that.

Note that Fig. 6 (left) is adorned with a Wedgwood cameo—the usual white on a blue ground—and Fig. 6 (right) with pleasant little china plaques. There is no gainsaying the enterprise and ingenuity of Staffordshire—how many pieces of furniture and smaller ornaments were not thus adorned between 1790 and 1820? After this the glass industry seems

THE best people—of whom I am not one—are never tired of explaining that the only glass worth collecting consists of choice specimens, remarkable either for rarity of design or for intricacy of engraving, or both—and, to be sure, if your object is to acquire a museum, and you can convince yourself that if you possess unique examples you are therefore *ipso facto* a connoisseur, there is something to be said for the theory. On the other hand, you may only enjoy things you can use every day, and be completely devoid of a glass-case complex, without being any the less a person of knowledge and taste; for works of art, however domestic and however simple, become doubly agreeable when one can make them a part of one's ordinary existence.

A ray of sunshine falling on the facets of a candlestick rather like Fig. 5 illustrated here suggested these opening sentences, for cut glass of the last years of the eighteenth century is, for some reason or other, the object of a good deal of adverse criticism on the part of many who should know better, on the grounds, apparently, that (1) the process was horribly and shamelessly vulgarised by nineteenth-century manufacturers; that (2) the nature of this beautiful metal demands moulding or blowing, while cutting interferes with its natural easy forms; and (3) that they don't like cut glass anyway. To which you and I, quite unabashed, answer that we are not talking about the nineteenth century; that cutting, when properly done, reveals beauties different in kind, but not in degree, from those inherent in older methods; and that if they don't like cut glass the loss is theirs, not ours.



5. A GLASS CANDLESTICK OF 1775—STILL RETAINING THE SIMPLICITY OF AN EARLY EIGHTEENTH-CENTURY SILVER CANDLESTICK (FIG. 2): IRISH CUT GLASS, ROUGHLY CONTEMPORARY WITH THE EXTREMELY SOPHISTICATED ADAM SILVERWARE SEEN IN FIG. 4.

Reproduced by Courtesy of Messrs. Delomosse and Son.



2. A SILVER CANDLESTICK DATING FROM ABOUT 1720; BEFORE THE INFLUENCE OF THE ROCOCO HAD MADE ITSELF FELT.

Reproduction by Courtesy of Messrs. S. J. Phillips.



1. GLASSWARE (1740) IN A STYLE STRONGLY CONTRASTED TO THAT OF THE CANDELABRUM IN FIG. 3: THREE CANDLESTICKS BASED UPON THE SIMPLE DIGNITY OF GEORGE I. SILVER.

point to any definite model—but it is reasonable to assume that the ordinary notion of a candlestick was in the eye of the worker, and was followed by him as well as he could. There is, for example, an obvious affinity between Fig. 5 and the fine silver piece of Fig. 2, though this dates from 1720.

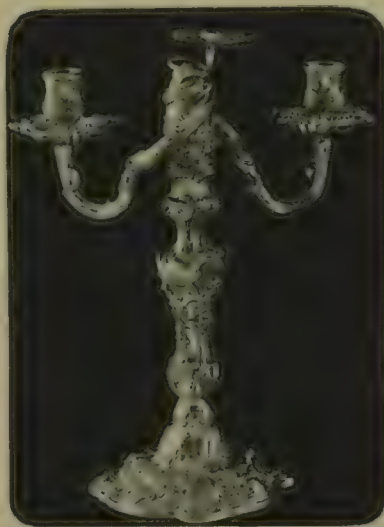
Now look at Fig. 4, typically good—indeed, splendid—examples of the fashion introduced by the Adam brothers, with their mouldings and garlands and easy



4. A LATE STAGE IN THE EVOLUTION OF THE EIGHTEENTH CENTURY'S TASTE IN SILVERWARE: TWO SILVER CANDLESTICKS AND A CANDELABRUM OF THE ADAM TYPE, DATING FROM 1770.

Reproduced by Courtesy of Messrs. S. J. Phillips.

classical forms, but entirely unsuited to imitation in the other metal—as unsuited almost as the strange rococo piece of Fig. 3, whose date is 1744. This last is an excellent example of the exuberant taste of the middle years of George II.'s reign—an English version of current French fashions far too laboured and complicated to be admired by many people to-day. No; the earlier type of glass candlestick, no less than the later sort of Fig. 5, is based upon the simple dignity of the George I. silver, as is to be seen plainly enough in the three specimens of Fig. 1, which all date from about the year 1740. It will be obvious that the glass-blower has exercised a good deal of ingenuity in the endeavour to make his pieces out of the ordinary; but, partly from natural good taste, and partly owing to his material, any temptation he may have had towards extravagance of decoration is severely limited. The reproduction brings out very fairly the nice flutings of the piece on the right, and the "tears" in the knop of the centre example. These "tears"



3. A SECOND STAGE IN THE EVOLUTION OF EIGHTEENTH-CENTURY SILVERWARE: A CANDELABRUM IN THE EXTRAVAGANT ROCOCO STYLE (CONTEMPORARY WITH THE GLASS IN FIG. 1).—[Reproduced by Courtesy of Messrs. S. J. Phillips.]



6. TWO COMPOSITE CANDLESTICKS: PIECES WITH "DROPS"; THAT ON THE LEFT HAVING A BASE SURROUNDED WITH WEDGWOOD COME, AND THAT ON THE RIGHT ONE WITH CHINA.

to lose all sense of proportion, even all sense of decency; but lest I be accused of complete blindness, let me add that the last ten or twenty years have witnessed a wonderful revival of skill and taste both in this country and abroad—but that is outside the scope of this series of articles.



## IN THE WORLD OF ART AND CRAFTS: PICTURES AND ARMOUR.



"H.R.H. THE PRINCE OF WALES'S D.H. FOX MOTH."—BY NORMAN WILKINSON.

The work of Mr. Norman Wilkinson has been very well known to our readers for years past. This picture is shown at the Exhibition of the Royal Institute of Painters in Water-Colours, 193, Piccadilly. During the Great War, Mr. Wilkinson originated dazzle-painting for the protection of merchant vessels against submarine attack.



"POOLE HARBOUR."—BY ALGERNON NEWTON.

Our readers are also familiar with the work of Mr. Algernon Newton, who has been called the "English Canaletto" and recently had an exhibition of his pictures—including this excellent example—at the Leicester Galleries. More particularly, he is a painter of "townscapes," but here is a witness to his success in another field.



ARMOUR OF GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, CHAMPION TO QUEEN ELIZABETH, 1590.—MADE AT GREENWICH.

These suits of armour have been purchased by the Metropolitan Museum of Art, New York, from the collection of Mr. Clarence H. Mackay, who gave about £120,000 for them. All were made in the Royal Armoury at Greenwich, probably as royal presentation pieces. (See an armourer's album of the time of Elizabeth, in the Victoria and Albert Museum.) The third Earl of Cumberland was among the peers who sat in judgment on Mary, Queen of



ARMOUR OF ANNE DE MONTMORENCY, CONSTABLE OF FRANCE (1493—1567); BELIEVED TO HAVE BEEN WORN BY HIM AT THE BATTLE OF ST. QUENTIN.

Scots. The armour shown was probably made for his installation as Champion to Queen Elizabeth in 1590, when he succeeded Sir Henry Lee. Anne de Montmorency was named after his grandmother, Anne de Bretagne, Queen of France. The armour shown is a fighting suit. The second Earl of Pembroke was a nephew of Catherine Parr. The armour shown is purely a parade suit, for wear on state occasions and in the tilt.



ARMOUR OF HENRY HERBERT, SECOND EARL OF PEMBROKE (1534?—1601); MADE, LIKE THE OTHER SUITS AT GREENWICH.



"THE ADORATION OF THE SHEPHERDS."—BY ANDREA MANTEGNA. (1431—1506.)

These pictures are also purchases of the Metropolitan Museum of Art, New York, and come from the Clarence H. Mackay Collection. The attribution of the Mantegna, the least known of the artist's pictures, has been questioned; but it is argued that it is the painting called "Birth of Christ" (by Mantegna; from the Villa Aldobrandini) which was brought from Italy by an artist named Day and offered for sale in 1800. It is assumed that Mantegna painted it when



"THE AGONY IN THE GARDEN."—BY RAPHAEL. (1483—1520.)

he was in his late twenties. It is in tempera, transferred from wood to canvas; and is 217.8 by 157.8 inches.—The Raphael was originally part of an altar-piece, "The Madonna of San Antonio," in the possession of the Metropolitan Museum of Art; one of the five panels set in the base of that work, which remained intact until 1663. It was painted when Raphael was about twenty-one. It is in tempera and oil on wood; and it measures 11 by 9½ inches.



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10 6	7 6	4	14	0
10 6	9 0	5	13	0
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Royal Automobile Club membership carries with it a free "get-you-home" scheme to enable its subscribers to be sure of a free relief car in the event of a breakdown or accident occurring to their own car while on the road. As the actual cause of the breakdown is noted by the Club's official when any member uses the Club's "Get-you-home" vouchers, a valuable analysis is available from such records. The R.A.C. have recently issued this return of mishaps for 1932. The number of cars dealt with was 12,557. This is rather extraordinary, as the total is about the same as for many years past, notwithstanding that cars are better built and the total number of vehicles on the roads has largely increased. There is, however, a diminution



A NEW TRIUMPH: THE "TEN," WHICH, IN SALOON FORM, IS PRICED AT £225. The specification includes a long wheel-base chassis and centralised jacking system. The speed attainable is approximately 75 m.p.h.

of breakdowns from accidents during 1932, a sign of better driving and more road sense of the great body of road users. The percentage of these accident breakdowns has fallen to 11.9 per cent. of the total—the lowest percentage yet chronicled since the analysis was first compiled. It was 14.2 per cent. in 1927, but has been steadily falling since that date, notwithstanding the many thousands of additional vehicles which have been placed upon the road. Back-axle troubles have fallen from 13.6 per cent. in 1931 to 12.7 per cent. in 1932, which is another lowest record. Ignition troubles still remain head of the poll for breakdowns, with 20.4 per cent., as in 1930, and 20.8 per cent. for 1931; whilst cylinders and pistons, which caused 10.1 per cent. of troubles two years ago, have now fallen to 9.9 per cent. for 1932. Clutch troubles are still over 6 per cent., and involuntary halts caused through wheels and springs give 4 per cent. of the casualties. Lighting failures have increased from 2 per cent. to 2½ per cent., so that one is apt to wonder whether the owners of the cars or the equipment makers are improving in their care of these items or in their design respectively. At any rate, whoever may be to blame, these R.A.C. analysis records of the causes of breakdowns should be helpful to encourage manufacturers to improve any weakness in detailed parts, and users as a whole to take greater care in the maintenance of the same. No machine, however well designed and made, can withstand constant abuse and neglect, such as is frequently the case by owners not looking after the essential parts of motor vehicles. Gearbox troubles were 2.6 per cent., and I am not surprised, as I am constantly asking my friends when was it that they last filled



A WINNER IN THE R.A.C. THOUSAND-MILES' HASTINGS RALLY: THE ROVER PILOT "FOURTEEN" SALOON ENTERED AND DRIVEN BY MR. G. F. SEARLE. In addition to winning a prize in its class, this car won the Town Prize awarded by the City of Norwich.

oil in this important part of the car. The reply is usually indefinite as regards the date, and more frequently the gearbox required refilling at the time of asking.

### A Great Enterprise.

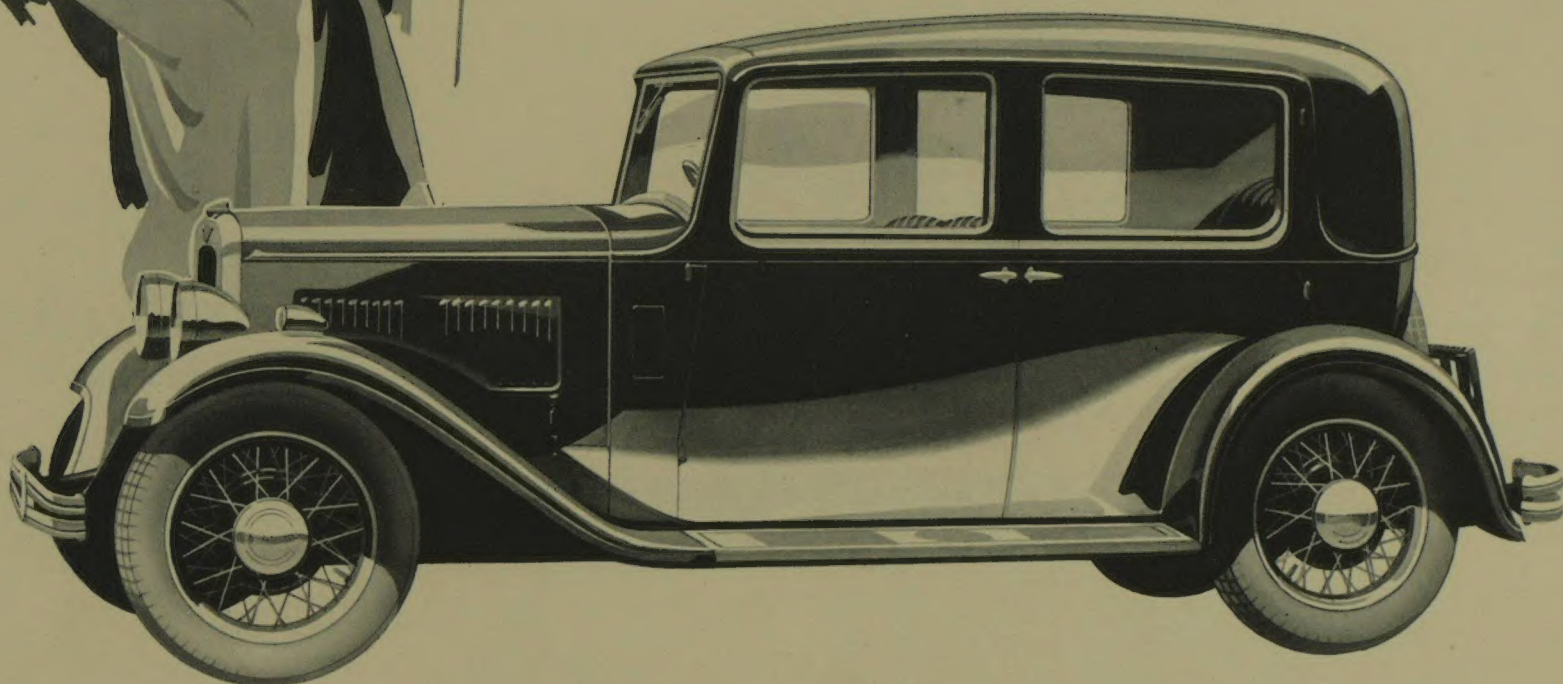
A splendid record in the rapid success of a British motoring firm is the coming-of-age of the Morris factory, which takes place this year. The first Morris-Oxford two-seater was sold in 1912, and a cousin of mine, the late Dr. Guy Hunt, owned one of that 1912 batch brought from the old shop in Oxford on which I travelled many miles during the war period. To-day the Cowley works cover an area of nearly 82 acres, employ upwards of 4000 people, and pay out wages amounting to £20,000 per week. I know the Coventry works (who build the engines) employ a further 2750 "hands," with a pay-roll of £11,000 per week, and, if one adds the increase in the labour employed at the suppliers' factories of instruments, leather upholstery, lamps, electrical equipment, and so on, I should not be far wrong in stating that, from the half-a-dozen who started assembling the first Morris Oxford in 1912, Sir William Morris, Bt., now finds employment for 10,000 workpeople.



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"Well, you're enthusiastic enough about your investment—you make me feel like going Austin too."

YOU BUY A CAR—BUT YOU INVEST IN AN

# AUSTIN



## "S.O.S.": THE PRINCE IN SCOTLAND ON SOCIAL SERVICE.

(Continued from Page 458.)

but over 200 men and women daily attend for instruction, physical drill, or lectures. The most interesting feature of this centre is that nearby a large area has been secured for allotments. Now, the allotment scheme in any case is a productive one, and we saw several in Glasgow and elsewhere. In Gavinburn, near Kilpatrick, the allotments are one-eighth of an acre each, and the intention is to train the men to become smallholders. There they are preparing to set up a model piggery and a poultry farm for instructional purposes. To archaeologists it is interesting to note that the Clyde end of the Antonine Wall cuts obliquely across the Gavinburn Allotments to its final termination, and the allotment holders through whose ground it bisects have unearthed great stones and gravel. Allotment holders are given seed potatoes, also seeds, and can purchase a complete set of tools for 4s. 6d., payable by instalments.

Apart from these main features of the unemployment centres, and leaving aside the social aspects, such as lending libraries, cards, draughts, chess, and the rest, there are the crafts. At Harkness House, Bellshill Cross, under Miss Dewar, is the Craft Centre, which a leading Socialist of Glasgow described as "a capitalist dope agency." Here a number of distinguished men and women lecture to the students and instruct them in such subjects as pottery, wood-model making, needlecraft, cutting out and remodelling, photography, and painting. When Miss Dewar received us she was holding a class of reading, and the unemployed (men) were engaged on a passage from Marlowe. Here, as elsewhere, the men hold debates and discuss all and every subject with stern logic and great zest.

I have in the foregoing said little about the women, because in this great unemployment problem the men are necessarily the main concern. The women have always the home on their hands, but at the same time in most centres they are fully looked after and trained in useful pursuits. These include cookery applicable to their means, sick nursing, sewing, mending, embroidery, and the making of knick-knacks. Girls between sixteen and eighteen, under the Ministry of Labour Employment Exchange and the Advisory Committees for boys and girls, are compelled to learn sewing, cookery, and cleaning, and both sexes are given physical drill.

Such may be said broadly to convey the activities of the unemployed centres and clubs, of which there are many in Glasgow and Dundee. It struck me that those in Glasgow were, on the whole, organised more for

utilitarian purposes than those in Dundee, where recreation was more to the fore, though in fairness it should be stated that the time at our disposal in the latter city was limited and we missed several places of interest. In Glasgow, the two centres that left the greatest impression were those at Clydebank and the Queen Margaret Settlement Club, under Mr. Orr. The Clydebank Centre has a large membership, with every possible form of occupational instruction, all under the control of Mr. Cameron, a slightly-built young man of twenty-seven, who was a draughtsman working on the Cunarder, is enthusiastic, keen, and has a great influence among the men. As for the men themselves, they are in almost all cases respectable, clean, and tidy. They seem determined almost to a man to occupy their minds and energies in the dire struggle against the awful spectre of despair.

If Social Service for the Unemployed cannot solve the question of paid employment, it is performing a most valuable task in alleviating the mental distress of unemployment.

## THE PLAYHOUSES.

### "THIS INCONSTANCY," AT WYNDHAM'S.

DESPITE its English origin (it is written by Messrs. Roland Pertwee and John Hastings Turner), this is a typical French farce, in that it ranges from light comedy, through pantomime absurdities, to a sentimental conclusion—a mixture that seldom appeals to the palate of British playgoers. Inconstancy would appear to be a polite synonym for the behaviour of Jill, and one cannot blame Nicholas, her husband, for suspecting her fidelity. Not content with having spent, if only accidentally and merely platonically, the previous night with Freddie, she quickly abandons herself to the embraces of a new friend. So new a friend is this Hugh that, in an amusing scene, he mistakes Freddie for her husband. Next comes farce that borders on pantomime, with the introduction of a two-weeks-old baby into the house. It is the offspring of a discharged maid on whom Nicholas takes pity during his wife's absence, and offers shelter. Needless to say, he is suspected of being the child's father. Now for the sentiment. A somewhat bellicose nurse, called in to attend the child and mother, berates Jill and Nicholas for the

flabbiness of their outlook on life and the barrenness of their own nursery. The curtain falls on Jill and Nicholas minded to turn over a new leaf and see to the filling of their quiver. At times mildly amusing, but on the whole a disappointing comedy. It is perfectly acted. Miss Gertrude Lawrence, who must resist a disposition to share, if not actually lead, the laughter of the audience, gives a captivating performance. Mr. Nigel Bruce is immensely amusing as the taciturn and phlegmatic Hugh; the scene in which, with a jerk of his head, he orders Jill to kiss him being a gem of comedy. Mr. Leslie Banks brings a touch of sanity to this mad world; and Mr. Hugh Wakefield is continuously and pleasantly inebriated as Freddie.

### "FRANCIS THOMPSON," AT THE ROYALTY.

An attempt to put genius upon the stage is usually doomed to failure, for, at any rate with poets, words speak louder than actions, and few dramatists are capable of writing lines that display their hero's thoughts. Thus those unacquainted with the poetry of Francis Thompson will only see him, as presented at the Royalty, as a dissolute young man, too lazy even to draw the small weekly sum allowed him by his long-suffering father; as a drug-taker quite willing to live upon the earnings of a street-walker. Francis Thompson may have been all this in the flesh, but it makes an unattractive figure on the stage, and it is as difficult to see this becoming a popular success as it is to appreciate it is the work of art it has been acclaimed by many critics. The language is often unnecessarily coarse, and it would almost seem as if the author had set out deliberately to write "shock lines." The rôle of Ann, that warm-hearted, practical-minded little prostitute, who hid herself from Francis when he began to achieve success, fearing to be a drag upon him, was sympathetically played by Miss Mary Glynn. Mr. Ernest Milton, an intelligent and sensitive actor, allowed his drawl to handicap him, and consequently played his part at much too leisurely a pace. A clever character-sketch was contributed by Mr. Hay Petrie. It must be said that the reception on the first night was enthusiastic, but the play is not for all tastes.



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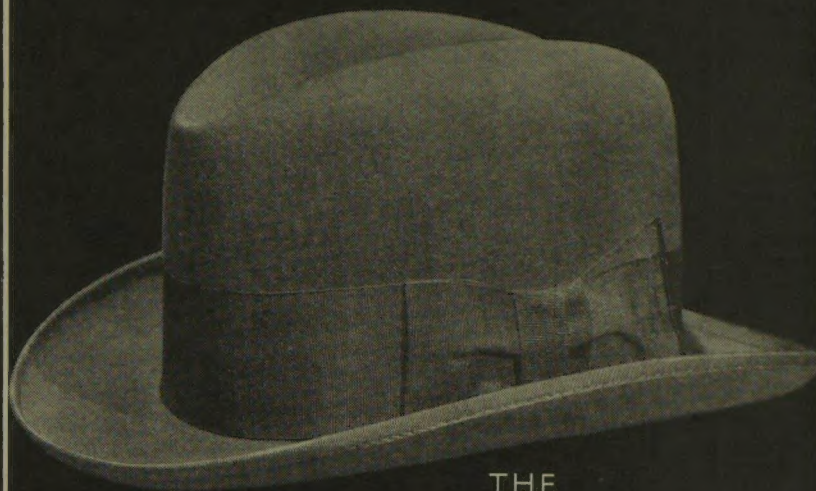
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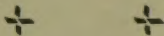
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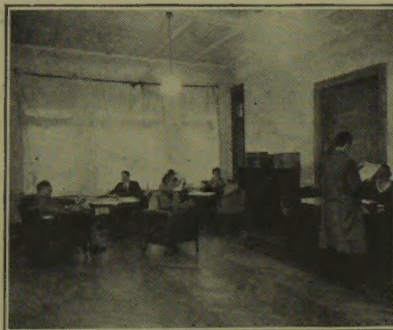
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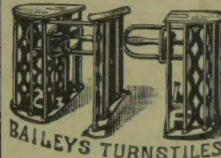
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